

Best Years, Open City, Olivier, Celia Johnson Win Critics' Awards

Two outstanding social films, *The Best Years of Our Lives* (Hollywood), and *The Open City* (Italian) were voted the best English-language and foreign-language films respectively by the New York Film Critics Circle. The critics made the awards for the best films and best performances of 1946 at a meeting yesterday afternoon at the headquarters of the New York Newspaper Guild, 40 E. 40 St.

William Wyler was voted the best director of the year for his work on *The Best Years of Our Lives*.

Laurence Olivier, the British actor won the male acting honors for his "Henry V" characterization.

BRITISH FILMS COMPETE

Only three films were in the running for the best English-language film of the year: *Best Years of Our Lives*, *Henry V* and *Stairway to Heaven*, the latter two English productions. It took only two ballots

to elect *Best Years*. On the first ballot, *Best Years* received 11 votes; *Henry V*, six; *Stairway to Heaven*, one. The final ballot showed 12 for *Best Years* and six for *Henry V*.

(David Platt, film critic of the *Daily Worker* said Nov. 30, in his review of "Best Years of Our Lives": "The highest praise that can be given this stirring story of three returned war vets trying to readjust themselves to civilian life is that it makes distinguished drama out of the ordinary day to day doings of average people. . . . In its direction, photography, writing and acting, *Best Years of Our Lives* is so far ahead of anything produced by Hollywood this year, it should win every award in sight in a walk.")

The Open City (Italian) made 10

Weidigger's Daughter (French) were the only contenders for the best foreign-language film. The final score after six ballots were cast read: *Open City*, 10 votes; *Weidigger's Daughter*, 7. One critic did not cast a vote for the foreign film award.

Laurence Olivier won the best male-acting award without much trouble. Only two other names were in the battle: Frederic March, for his performance in *Best Years Of Our Lives*, and Rex Harrison for *Anna and the King of Siam*. Olivier won by a large majority in the second ballot, receiving 12 votes to 6 for March.

Celia Johnson, star of *Brief Encounter*, narrowly beat out Olivia de Havilland (*To Each His Own*) to win the best actress laurel. Teresa Wright (*Best Years of Our Lives*), Rosalind Russell (*Sister Kenny*), Francoise Rosay (*Portrait of a Woman*), Vivian Leigh (*Caesar and Cleopatra*) were some of the contenders. The final score showed 11 votes for Miss Johnson, 7 for de Havilland.

Scrolls will be presented to the



LAURENCE OLIVIER
Best Male Actor

winners at the critics' 11th annual awards party to be held soon.

Eighteen critics representing eleven daily newspapers in New York participated in the voting, including: Howard Barnes, Otis L. Bernsey and Joseph Plhodna, *N. Y. Herald Tribune*; David Platt, *Daily Worker*; Thomas M. Pryor, *H. Weller* and Bosley Crowther.

N. Y. Times; Kate Cameron, *Daily Worker*; Wanda F. Othy Masters and Wanda F. Othy, *N. Y. Daily News*; Alton C. World-Telegram; Rose Felswick, *Journal-American*; Cecilia Ager, *PM*; Irene Thirer and Archer Werten, *N. Y. Post*; Edgar Price, *Brooklyn Citizen*; Leo Mishkin, *Morning Telegraph*; Herb Cohen, *Brooklyn Daily Eagle*.

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Wedding scene from 'The Best Years of Our Lives.' Left to right: Dana Andrews, Harold Russell, Cathy O'Donnell, Fredric March (center), Myrna Loy, Teresa Wright.



Anna Magnani (center) in a scene from the Italian-made film 'Open City.'

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FIVE

Abie's Irish Rose

An All-Time Low For Hollywood

By David Platt

Bing Crosby Productions received so many protests on Abie's Irish Rose; they were forced to make nine cuts in the picture a few days before it opened at the Gotham. They

cut some of the most offensive lines such as "that Jew person," "sure I'm sure she's Jewish—that's why I love her," and "I should pay \$100 for a suit I could hire for \$3 and save \$97."

But even if they had made 90 cuts in the dialogue, it wouldn't have lessened its dangerous appeal to racial and religious prejudice.

No amount of cutting could improve a picture which begins and ends with the lie that a deep-seated antagonism exists between Jews and Catholics.

No amount of cutting could undo the exaggerated accents, shoulder-shrugging, upturned palms and the general behavior of the actors portraying these vicious caricatures.

Almost every scene in Abie's Irish Rose contains a suggestion of anti-Semitism or anti-Catholicism. The film is all the coarse jokes against Jews and Irish rolled into one. It plays around heartlessly with foreign-sounding names and words like "kosher food," "ham," "Christmas." A Jewish wedding is made the butt of crude jokes. The religious scenes, particularly, are in the worst possible taste.

But why go on enumerating the offenses of a film which tops the "Can You Top This" radio program for insults against minority groups.

Let it be said that nothing like Abie's Irish Rose has come out of Hollywood in a quarter of a century. One has to go back to the silent era—to the Keystone comedies to find anything resembling this malicious libel which deserves to be picketed into oblivion.

Other Critics on 'Abie's Irish Rose'

Celia Ager, PM: "Examined from the most favorable possible viewpoint, the producers (Bing Crosby Productions) of Abie's Irish Rose—and its exhibitors—will look merely irresponsible, ignorant of their duties as citizens of the nation and the world, and panders to anything for a laugh, and therefore, for a buck."

Joe Pihodna, Herald-Tribune: "... The old jokes about the Jews and the Irish have not only been squeezed dry, they create at this stage in civilized progress a peculiar embarrassment among listeners."

T. M. P. N. Y. Times: "... Laughter stems from the exaggerated racial and religious prejudices of Solomon Levy and Patrick Murphy... but somehow in this day one does not relish this sort of humor. In fact, it is downright embarrassing to see characters upon the screen insulting each other because one happens to be a Jew and the other an Irish Catholic."

Irene Thirer, Post: "There can be no objection to Abie's Irish Rose on religious grounds. If a mediocre little movie like the Gotham's current conception of Anne Nichols' marathon comedy preaches anything, it's tolerance. You certainly don't get provoked with any special person or race in the picture."

Alton Cook, World-Telegram: "One long wrangle between the harassed old Jewish father and his angry Irish counterpart... not much harm in it... but not much entertainment."

Wanda Hale, Daily News: "A mixture of good comedy and bad comedy with good performance and bad performance... Most of the humor, especially that which depends upon the scrapping of the bigoted fathers of the couple, is sadly flat and unfunny, a fault due mostly to the ridiculously exaggerated performances of Michael Cuckey and J. M. Kerrigan."

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Communist infiltration
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FILE

56 JAN 30 1947

Anti-Fascist Themes Dominate USSR Films

When it was learned that many of the prizes at the International Cinema Festival at Cannes were given to films with war themes, the news was undoubtedly somewhat of a surprise to American film producers, who felt that the public's interest in war pictures ended with the end of the war. The awards to the French *Battle of the Rails*, the Russian *Turning Point*, the Italian *Open City*, the Swiss *Last Chance*, all films of the people's resistance, indicated that, from the international point of view, people still want to be reminded of their heroic struggle against fascism.

Apparently the present interest in war pictures coincides pretty closely with the degree to which people were actually affected by the war. Veterans and their families, and people on the home front in every country who participated actively in the war effort, today continue to show a keen interest in pictures about the war. In the Soviet Union, where the war and the partisan struggle involved the entire population, the popularity of films about the war and the people's resistance is greater than ever.

The most recent Soviet film about a Nazi-occupied Ukrainian village, *The Taras Family*, now at the Stanley Theater, was a top box-office hit in the Soviet Union and was compared by critics there to *No Greater Love*, *Zoya* and *The Rainbow* as a great document of the people's courage in opposing the Nazi invader.

Donskoy's anti-fascist movie reflects the aims of the Soviet cinema today . . . to portray life as the people in the Soviet Union live it and have lived it, to serve as an educational force in the life of the nation, and to present pictures of the people's resistance to oppression.

Forthcoming films like *Our Heart*, the story of the famous flyer Alexander Pokryshkin; *New Homes*, a drama based on the reconstruction of villages devastated by the Nazis; *Alexander Matrosov*, the story of the Hero of the Soviet Union who blocked an enemy pillbox with his body, and many others recently announced for release here in 1947 will serve to emphasize the important role of the people in the reconstruction of the Soviet Union.

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115

1947

Abie's Irish Rose' Under attack

Bing Crosby Film Adds Fuel To the Fires of Race Hatred

By David Platt

Bing Crosby's anti-Semitic and anti-Catholic film version of Abie's Irish Rose is under fire from many quarters. Representatives of a number of conservative religious groups who previewed the picture termed it "the worst kind of caricature of both Jews and Catholics."

Members of the committee, it was reported here a couple of weeks ago, were particularly incensed over Michael Chekhov's portrayal of the Jewish father, a "Papa Levy" caricature containing all the "cliques of shoulder shrugging, up-turned palms and oi-oi's." Crosby's picture "sets us back 20 years in the work we have been trying to do in bringing the people of America closer together," they said.



Since then, a host of organizations and individuals have attacked the film for its anti-Semitism and Irish caricatures.

REBUFS AUDIENCE

Abel Green, editor of Variety, leading amusement weekly, in describing Chekhov's "unpalatable characterization" of a Jew, said he played the part in a "manner to rebuff instead of amuse an audience." Non-Jews as well as Jews, he added, "will wince at Chekhov's needless philosophy about all the skill that goes into a fine piece of cloth (business of fingering the texture and quality)."

Green condemned the crude dialogue which includes such offensive phrases as "Rosemary—what a name for a nice little Yiddish girl" and "sure I'm sure she's Jew—that's why I love her" and "that Jew person," "the APA" (for DIA), "an orange-man" and "I could pay \$100 for a suit I could fire for \$3 and save \$97."

Denouncing the Crosby company for using minorities as political footballs "when all the energies of postwar rehabilitation seem to focus on an effort for better understanding," Green stated:

"No longer is Abie's Irish Rose a case of love conquers all. No longer is it the plot of Rabbi Samuels and Father Whalen standing benignly in the background as the old codgers, Solomon Levy and Patrick Murphy react explosively when they learn of the marriage of Abie and Rosemary.

"No longer is it just a happy finale around a Christmas tree as the twins, a boy and girl... bridge the religious chasm between the two families. It is the overtones and the exaggerated byplay, the bits of business and gargyle histrionics which display what may have been intended as pleasantries but which turn into unpleasant scenes."

SERVES BIGOTRY

Harrison's Reports, a trade paper which speaks for thousands of small, independent movie theaters throughout the country, is among those who have taken a stand against Abie's Irish Rose.

In an angry, front-page editorial titled "A Thoughtless Degradation of Racial Minorities," Harrison's Reports accuses Bing Crosby of adding fuel to the fires of race hatred. "The editorial charges Crosby with an 'unwitting but unpardonable blunder' for producing a film which will 'serve only to delight bigots at the expense of minority groups.'" The editorial adds: "What is even more catastrophic is the fact that millions of people in whose minds racial prejudices do not exist may see this picture and be left with the erroneous impression that the film's portrayal of Jews and Irish is based on real life."

The public is in no mood to find comedy in situations that tend to degrade peoples, Harrison's Reports correctly points out. The trade paper urges exhibitors who may be planning to show the film to remember that organized protest by radio listeners during the war forced Proctor & Gamble, the soap manufacturers, to drop their sponsorship of Abie's Irish Rose as a radio program.

MINNEAPOLIS PROTESTS

Feeling against the picture is running high in the Minneapolis area, according to this week's Variety. Bennie Berger, president

of North Central Allied, an independent exhibitor group, has informed the producers and distributors that "theater owners in this section are highly indignant because the picture allegedly offends religious and racial groups." Berger called for the removal of the film from circulation "until such time as the production has been revised to remove causes of present criticism."

The alternative, he advised United Artists, who are distributing Abie's Irish Rose for Bing Crosby, would be a "move by independent exhibitors here to have state and local censorship enacted to prohibit offensive films."

To avert the enactment of dangerous laws which open up possibilities for suppressing good social films, organizations and individuals are urged to protest the release of Abie's Irish Rose. Write to United Artists, 729 Seventh Ave., New York, or to Bing Crosby Productions in Hollywood. Send a copy to your favorite newspaper.

C. G. Green

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Motion Picture Industry

53 JAN 9 1947

Film Adds Fuel to Bigotry

By David Platt

Protests against Bing Crosby's pro-fascist film version of *Abie's Irish Rose* are mounting.

A reviewing committee made up of a number of conservative religious groups has condemned it as "the worst sort of caricature of both Jews and Catholics."

Variety, weekly amusement sheet also denounced its distorted characterizations of Jews and Irish.

Latest group to lambast the film is *Harrison's Reports*, a trade paper which speaks for thousands of small, independent movie theaters.

In a scathing front-page editorial titled "A Thoughtless Degradation of Racial Minorities," *Harrison's Reports*, accuses Bing Crosby of "adding fuel to the fires of race hatred."

The editorial charges Crosby with an "unwitting but unpardonable blunder" in producing *Abie's Irish Rose* particularly in these times "when we are going through difficult days, and when the United States, as the leading nation in the world, is looked to by suffering minority groups in war-torn nations as the one country that is in a position to promote universal peace."

Having caught the film in preview, *Harrison's Reports* says it agrees "wholeheartedly" with the protestations by the reviewing committee.

"There is no question," it asserts, "that the film's depiction of these (Jewish and Irish-D.P.) racial characterizations is in the worst possible taste."

Properly handled, the trade paper says, the new version of *Abie's Irish Rose* could have been a fine propaganda picture for the teaching of racial tolerance.

In its present form, however, "it will serve only to delight bigots at the expense of minority groups." The paper adds: "What is even more catastrophic is the fact that millions of people in whose minds racial prejudices do not exist may see this picture and be left with the erroneous impression that the film's portrayal of Jews and Irish is based on real life."

The public is in no mood to find comedy in situations that tend to degrade peoples, *Harrison's Reports* correctly points out, and urges exhibitors who may be planning to show the film to remember that organized protest by radio listeners about a year ago, forced Proctor & Gamble, the soap manufacturers, to drop their sponsorship of *Abie's Irish Rose* as a radio program.

The editorial states that "unfortunately, it seems as if little can be done to stop the distribution of the picture."

But YOUR protests to Bing Crosby Productions, to the Johnston (formerly Hays) office, and to neighborhood theatres will disprove that erroneous conclusion.

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Modern Pictures Industry

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FIVE

'Man From Morocco' Strips Loyalist War Down to Zero

Spain, 1939, is the setting for *Man From Morocco* the new British film at the Times Square Gotham. The story revolves around a straggling band of men and their leader—

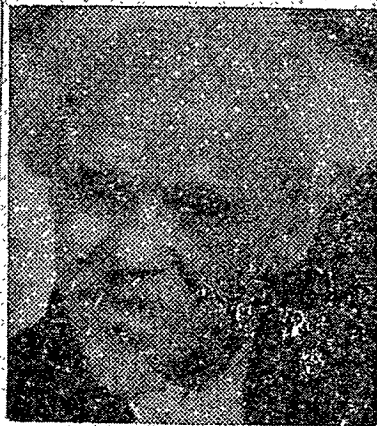
remnants of the International Brigades who fought in the Spanish Republican Army and were defeated by the combined forces of Germany and Italy. The anti-fascist fighters are seeking to reach the French border and escape Franco's torture chambers and prisons. They reach France only to fall into the hands of a Vichy French officer and Nazi collaborationist who sends them to a German slave labor camp in Morocco.

But, should anyone think that here at last is the true film story of the most heroic struggle in history against Fascism, it must be reported that aside from briefly stating the facts in the opening scenes of the film, *Man From Morocco* fails to come even close to depicting the historic events between 1936 and 1939 in Spain.

RESISTANCE CARICATURED

In the group of fighters are found men from America, Negro and white, from China, and recognizable types of many other countries from where volunteers came to Spain. But in *Man From Morocco* these men are stripped of all the great heroism and sacrifice which made them loved by the Spanish people and revered by all other democratic anti-fascist peoples of the world. The small band, collectively and individually, is without purpose or meaning. Their leader is a starry-eyed idealist, who loves his men and is loved by his men, but without reason.

Nowhere are we told why these men left the comforts of home and the comparative safety of their own countries to risk death and worse in a strange country among people they had never seen. Nowhere is to be found the great struggle of a poorly clad, poorly equipped army which for three years held back and nearly defeated the mechanized ar-



Honored Artist Victor Zuckin plays the leading role of a Jewish doctor in Mark Donskoy's 'The Taras Family,' new Soviet film opening at the Stanley Theatre tomorrow.

mies of Franco, Hitler and Mussolini. Instead we are presented with a series of badly directed, mawkish and adolescent love scenes between the leader of the band and a Spanish woman he happens upon in the ruins of a Spanish castle.

When he is not involved in making love to his inamorata our leader is up to his carefully combed hair in a spy plot involving the woman and the Vichy officer.

This is all *Man From Morocco* has to offer.

The events in Spain between 1936 and 1939 are rich in story material and drama. The film is an ideal medium to tell this story in all its heroic proportion and dramatic power. But with exception of a few attempts, Blockade, made in 1938 still the most noteworthy, no film studio has ever given the story of the Spanish war against fascism the treatment it deserves.

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Motion Picture Industry

file

TIME

Subversives Should Be Weeded Out of Motion Pictures

The House Committee on Un-American Activities, meeting behind closed doors in the Federal Building, is investigating the subversive activities of well known radicals in the Hollywood film colony.

One such radical is Elliott Roosevelt, son of the late President, and he will be called to testify if he returns from Moscow before the committee adjourns.

Representative John S. Wood, of Georgia, a leading member of the investigating committee, points out:

"We are going after big game. We have hundreds of persons who have volunteered to testify. As to Elliott Roosevelt, we want to question him. We understand he is due to return Dec. 18 and if he does come back, I will issue a subpoena for him."

Most assuredly the motion picture people, and Southern California will welcome and support this investigation of the "bad boys" of the film colony.

A few individuals who are sadly lacking in good taste and are wanting in patriotism can throw the entire industry into disrepute.

A housecleaning is in order and this federal committee is just the organization to indicate what should be cleaned up, even though a President's son may be involved.

Mr. Tolson	_____
Mr. E. A. Tamm	_____
Mr. Clegg	_____
Mr. Coffey	_____
Mr. Glavin	_____
Mr. Ladd	_____
Mr. Nichols	_____
Mr. Rosen	_____
Mr. Tracy	_____
Mr. Carson	_____
Mr. Egan	_____
Mr. Gurnea	_____
Mr. Hendon	_____
Mr. Pennington	_____
Mr. Quinn Tamm	_____
Mr. Nease	_____

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LOS ANGELES HERALD & EXPRESS

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INDEXED
EX-4 46

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37 DEC 20 1946

*** Documentary Films
At the Provincetown**

Last showings of three documentary films on social, economic and political problems and three art and musical films from four countries will take place Wednesday, Nov. 20, at 5:30, 7:20, 9:20 p.m. at the Provincetown Playhouse off Washington Square.

Presented by ~~X~~One World Film Association the program includes ~~X~~Deadline for Action, the CIO picture on current issues; ~~X~~The Color of a Man, first film on race discrimination produced by a church organization; ~~X~~Glass Bell, French film against the "unpolitical" I-don't-care attitude; also a color picture on modern French-Canadian artists, a visual interpretation of music by Chopin, and unusual cartoons illustrating French folk songs.

INDEXED

EX - 35

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130
68 JAN 14 1947

Cultural Renaissance Spurred By Czech Trade Unions

By David Platt

A cultural renaissance is taking place in Czechoslovakia, and a leading part in this rebirth is being played by the mighty trade union movement, a young Czech novelist and poet who is visiting this country told the Daily Worker the other day.

Following are some of the things brought out in conversation with this fine anti-fascist who spent two years in a concentration camp for harboring a refugee from the Hitler terror:

The United Trade Union Organization in Czechoslovakia, known as (ROH) has a cultural wing which publishes newspapers, operates theatres and schools, sponsors and produces plays, films, operas, concerts and art exhibits. For the first time in Czech history, the great masses of the people are being drawn into cultural activities under trade union auspices. This is one of the outstanding accomplishments of the new Czechoslovakia. As my informant was telling me all this wonderful news, I was thinking of the CIO and the powerful impetus which a cultural section would give to its work for peace and progress.

CZECH FILMS

Before the war the Czech film industry—production, distribution and exhibition—was privately owned and run for profit. Most of the prewar pictures were bad imitations of Hollywood. During the occupation, the Germans permitted the Czechs to produce a certain number of non-political love stories. Some of these stories had double meanings which escaped the Nazi censors, but the audiences understood these subtle political overtones and enjoyed themselves immensely.

Today the film industry is controlled by the people's government, in whose hands it has become a major instrument of mass education. All personnel engaged in film activity are paid directly by the state. Most of the current films produced under the new set-up are short documentaries in black and white and color with titles like *Out of the Ruins*, Bratislava, 1946, and *We Shall Not Forget*, which speak for themselves.

Recently a studio in Prague completed a full-length feature on the resistance movement. Those who have seen it say it compares favorably with Italy's "Open City." It is called "Men Without Wings" (note the striking still from the picture elsewhere on this page), and stars Milada Supitova, leading Czech actress. Miss Supitova turned down fabulous sums to make films for the Nazis. For this she has won the love and admiration of every liberty-loving Czech.

SOVIET FILMS

Soviet films are very popular in Czechoslovakia. The *Rainbow* made a big hit. The Soviet production *Liberation of Czechoslovakia* was also extremely well received. "American films are technically more developed, but we understand Russian films better. They are closer to our problems. I can say that even the lesser Russian pictures are better received than American films."

But the Czechs expect to see some of the better Hollywood films as time goes on. The new U. S.-Czech film trade agreement just signed calls for the importation of 80 selected Hollywood films per year. The Czechs regard the terms of the new agreement as "fair." Previously, the American movie corporations stubbornly refused to give Czechoslovakia a "choice" of pictures.

For their first Hollywood film the government has chosen the 20th Century-Fox film *Wilson*. It opened on Oct. 28, the anniversary of the liberation.

THEATRE ACTIVITY

The legitimate theatres were also given a vigorous push forward after liberation when the

government appropriated them for the people and began operating them on a non-profit basis. Today the Czech theatre in the short period of its rebirth is much further advanced artistically than before the war and is reaching many more people.

Unlike Broadway, practically every theatre in Czechoslovakia is a repertory theatre. Prague alone has 15 professional repertory groups producing works by Shakespeare, Moliere, Gorky and Tolstoi, as well as plays by Hellman.



A shot from the new Czech film *Men Without Wings*, story of the anti-fascist underground.

...and O'Neill. Before the war, theatre-going was the privilege of a select few. Today every town with a population of 30,000 or more has its own public-controlled repertory playhouse.

Czechoslovakia, our young friend, concluded, is just at the beginning of its cultural awakening. "Give us a few more years and we will show you what miracles of creative achievement can come from a united nation that knows where it is going and how to get there."



MILADA SUPITOVA

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EX-18

INDEXED

Film Moguls Get Gravy In U. S. Program for UNESCO

By David Platt

The first meeting of the United Nations Educational, Scientific and Cultural Organization (UNESCO), is scheduled to take place in Paris next month. Our delegation ap-

pointed by President Truman includes ex-America Firster William Benton, currently Assistant Secretary of State for Cultural Relations. One of the alternate delegates is George Shuster, reactionary president of Hunter College.



Benton, Shuster and the other delegates and alternates will fight for the proposals contained in document No. 51 prepared by the State Department. This column is concerned only with that part of the document relating to the production, distribution and use of films by UNESCO, around which a major scandal is brewing.

A clear giveaway of our Government's "cultural" plans for UNESCO is that official document No. 51 which is supposed to guide our delegation, was drawn up in consultation with representatives of commercial films only.

This was disclosed by Floyd Brooker, of the U. S. Office of Education at a meeting of the N. Y. Film Council (a documentary film producers, distributors and users group), in New York a few days ago.

In other words, our point of view on the role that American films are

to play in helping to bring about better understanding between nations has been shaped exclusively by the very same interests responsible for the worsening of relations between nations.

Last July, 29 leading educational and civic groups with a combined membership of more than ten million met in Washington and worked out a comprehensive 8-point program calling for the use of educational films and other audio-visual forms by UNESCO.

Among the labor, liberal and conservative groups represented at the conference were the National Congress of Parents and Teachers, National Conference of Christians and Jews, Congress of Industrial Organizations, Film Council of America, UNRRA, Educational Film Research Institute, National Board of Review of Motion Pictures, and the United Automobile Workers Union.

The proposals, urging the establishment of information bureaus, research projects and channels for training and exchanging personnel engaged in the production, distribution and use of educational, scientific and cultural films and other audio-visual materials, were submitted to the State Department.

These recommendations were apparently filed away under proposals for the "violent overthrow of the United States of America." How else explain the shocking disclosure

that not a single representative of any of the 29 educational and civic groups that submitted genuine proposals for a free interchange of cultural forms to the State Department, was asked to assist in forming our official policy on films for UNESCO — a non-commercial and strictly educational body. Only representatives of the commercial movie trust, the producers and distributors of films that are making us the laughing stock of the world, were consulted on U. S. policy. This is equivalent to calling in a builder of out-houses to draw up blueprints for a skyscraper.

Brooker further disclosed that our delegation to UNESCO will press for a free flow of films between nations. He asked, considering that only the commercial point of view will be advanced by the delegation, whether the slogan 'free flow of films' was not a mask designed to conceal a drive for markets. Brooker, in these remarks, said he was speaking only for himself, apparently worried lest his blunt criticism might incur the displeasure of the State Department.

When someone from the floor asked what the N. Y. Film Council could do to make the point of view of the documentary film makers felt at the Paris meeting, he replied that those who are interested in helping to fulfill the true aims of UNESCO should write to the State Department taking exception to present U. S. policy on films and urge that representatives of the non-theatrical or documentary film industry be included on the delegation and consulted on UNESCO policy.

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FILE

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Picture Industry

**A BRILLIANT FILM ON
THE JEW IN AMERICA**

By David Platt

Last week this column bemoaned the absence of a labor film that could be compared with *Don't Be a Sucker*, the army's excellent two-reeler against race hate. Since then we have seen the completed version of *Of These Our People*, a two-reeler on the Jew in America, produced by Horizon Films, a new labor film group located at 232 W. 14th St., N. Y. C.

Of These Our People ranks with the finest of the anti-bigotry shorts put out by Hollywood and Washington. Refuting the anti-Semitic slanders of Ku Kluxers and Coughlinites, it presents significant evidence that the history of the Jews in our country is inseparable from American history itself.

This stirring little documentary goes back to the very origins of America—back to 1654, the year the *St. Charles* docked in New York with 23 Jewish passengers to picture the almost forgotten contributions that Jews have made to the growth of this nation.

WASHINGTON'S LETTER

Of These Our People links names like Haym Salomon, Heyman Levy, Solomon Cohen with the Pilgrim landings, the War of Independence, the struggle to abolish Negro slavery, the Civil War. It contains the first movies of the oldest Jewish cemetery where lie Jewish heroes who fought with Washington at Brandywine and Valley Forge. Reproduced are Washington's celebrated letter to the Jewish congregation at Newport, R. I., wherein he writes of everyone sitting in safety and unafraid under his own vine and fig tree. Also the famous editorial in the *Jewish Messenger* entitled "Stand by the Flag," calling upon the Jewish people to give their all to the fight against Negro slavery.

From these episodes of Jewish patriotism and revolutionary struggle, *Of These Our People* brings the story of the American Jew up to date.

The role of the Jews in the fight against Hitler fascism is eloquently dramatized in a section depicting the homecoming of Julius Lefkowitz, a Jewish boy who lost an arm in Africa. For the first time the American Jew is presented on the screen as a worker, farmer, doctor, scientist, artist, writer, labor leader. The film pictures such notable contemporary Jewish figures as Albert Einstein, Dr. Bela Shick, Marc Chagall, Max Weber, Mischa Elman, Leonard Bernstein, Howard Fast. We were sorry that it ignored the late Moisseye Olgin, a far greater name than Samuel Gompers who is mentioned.

Despite its faults—some serious ones—*Of These Our People* does a brilliant job for the Jewish people and for all America. It is perfect for schools, trade unions, religious groups and churches, discussion clubs and forums, interracial councils and other community and educational units.

Groups with 16mm equipment can rent the picture through Horizon Films for \$6.00 a day or buy a print outright for \$65.00. We recommend it as a safe investment.

Labor Day Greetings from

HORIZON FILMS

232 W. 14th St., N. Y. C.

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58 SEP 26 1946

File

Film Front Another Group Of Recommended Revivals

By David Platt

Here's another group of recommended revivals playing in various neighborhood theatres in Manhattan today (Saturday) through next Thursday:

• **Battle for Music**, a fine British documentary of the London Philharmonic's struggle for survival during the war. The musical side of the film features movements from the Beethoven's Fifth, Mozart's Fourth and Sibelius' Second symphonies. Also sections from Grieg's A Minor and the Rachmaninoff Piano Concerto No. 2 and other pieces. Today through Wednesday, Apollo, 42 St. and Broadway.

• **Carnival in Flanders**, classic French satire by Jacques Feyder, and **Grand Illusion**, Jean Renoir's powerful anti-war film with Jean Gabin. Double bill today through next Thursday, 5th Ave. Playhouse.

• **Charlie Chaplin Festival**. Today only at the Thalia, 95th St. and Broadway. Sunday: **Wuthering Heights** and **Silver Fleet**. Monday: **Hodsworth and Arrowsmith**. Thursday: **The Rainbow** and **They Came to a City**. All outstanding.

• **End of a Day**, another good French film about an actors' home for the aged, starring Louis Jolivet. Today through Tuesday, Beacon, Broadway at 67th St.

• **I Married a Murderer** (formerly **Woman Alone**), Hitchcock thriller with Sylvia Sydney and Oscar Homolka. Sunday through Tuesday, 52d St. Trans-Lux and Yorktown, Broadway at 88th St.

• **Liberation in Europe**, title of a group of thrilling Soviet documentaries. Today and all next week at the Irving Pl. Theater.

• **Passage to Marseille**, anti-fascist melodrama, parts of which are very powerful. Humphrey Bogart, Sydney Greenstreet and Michele Morgan. Today only, Pix, 42d St. off Broadway. Sunday through Tuesday: **Golden Boy**, Clifford Odets' film about a violinist turned prize-fighter.

• **Room Service** with the Marx Brothers. You'll enjoy it better than **A Night in Casablanca**. Today only, Granada, 72d St. and 2d Ave. Sunday through Tuesday: **No Time for Comedy**, diverting S. N. Behrman comedy about a successful playwright who wakes up to the world around him, starring James Stewart and Rosalind Russell.

• **Sahara**, adult war film by John Howard Lawson and Zoltan Korda. Monday and Tuesday, Empress, 181st St. and Audubon Ave.

• **The Informer**, John Ford's masterly social story of Dublin, Ireland, during the 1922 Sinn Fein rebellion. Sunday and Monday, Alden, Broadway at 67th St.

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Carroll

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53 SEP 17 1946

FILE

Motion Picture Industry

An Unusual Film on Returned War Vets

By David Platt

"Guy (Madison) kisses Dorothy (McGuire) and one forgets everything! Thrill to the story of a vet eager for romance . . . and a girl who thought kisses alone could satisfy the hunger in her heart!"

That's the way the Rivoli Theater in New York is misrepresenting Dore Schary's *Till the End of Time*, a film of more than passing interest on a returned war vet theme. Nowhere in the newspaper ads is it indicated that *Till the End of Time* contains a powerful indictment of crackpot fascist war vet groups and contributes in other ways to a better understanding of war vet problems.



The least important part of the picture is the sentimental and semi-bohemian love story between Guy Madison, a restless, disillusioned vet ("They robbed three and a half years out of my life"), and Dorothy McGuire, a lonely young war widow.

Far more to the point is the mature treatment of a psychological conflict between the maladjusted Madison and his over-anxious parents, honestly portrayed by Ruth Nelson and Tom Tully.

Richard Benedict, a new personality who can act, has a distinguished moment as a soldier with the malarial shakes who is afraid to let his friends and family in on his condition. Bill Williams is a convincing legless vet who has withdrawn into himself.

A FINE ACTOR

But the best work in "*Till the End of Time*" is contributed by Robert Mitchum, the tough, lean captain of "*Story of G.I. Joe*," the Ernie Pyle movie. Mitchum, an intelligent actor with more on the ball (as far as we're concerned) than Gary Cooper and Humphrey Bogart combined, steals the film in the role of an ex-marine cowhand from Stinking Creek, New Mexico, who is recuperating from a serious skull injury.

Mitchum has one unforgettable scene which puts the picture in a class by itself. We refer to the scene where he spits in the eye of a crackpot fascist who is trying to get him to join the American War Patriots, a phony war vet group with restrictions against Negroes, Jews and Catholics.

"My Jewish buddy buried on Guadalcanal would spit in your eye—and since he isn't here to do it, I'll do it for him," Mitchum declares in the presence of a Negro soldier, a beautiful touch which adds even greater distinction to the scene.

However, the picture seriously blunders in not mentioning some of the honest vet groups (American Veterans Committee for example) which are doing a job for all vets regardless of race, color and creed. There is an unfortunate suggestion in the film that all vet groups are un-American and untrustworthy. Failure to inject this positive note mars an otherwise excellent treatment of a vital theme.

Operation Picture Index

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59 SEP 5 - 1946

Lurid Newspaper Ads Hurt a Great Film

By David Platt

HERE'S a story fit to make your hair stand on end! The LaSalle Theatre in Chicago specializes in semi-pornographic films like *Slaves of Desire*, *Beauty for Sale*, *Love in Bondage* and similar lurid items of interest to the sex-starved.

Recently, this theatre booked the Italian anti-fascist film *Open City*, one of the all-time greats. Shocking almost beyond belief are LaSalle's newspaper ads for the picture. The one in the Chicago Daily News gives the impression that *Open City* is a "drama of love and lust." The ad contains a picture of a bosomy brunette and states: "For Adults Only." The theatre quotes Life magazine that *Open City* has a "sexiness Hollywood seldom approaches."



In all my experience as a reviewer, I have come across few things to compare with this monstrous perversion of truth. The LaSalle's distorted publicity is depriving the decent people of Chicago of an opportunity to see a great work of social art infinitely superior to anything Hollywood has turned out in years. What self-respecting person would be attracted to "a drama of love and lust" playing in a dive "for adults only?"

Mayer-Burstyn, Inc., distributors of *Open City*, are to be criticized for permitting such lurid and misleading advertising and for circulating this foreign classic to dumps like the LaSalle which caters exclusively to adolescent thrill-seekers. By so doing they are not only hurting their own reputation but causing irreparable damage to the movement for better films. It doesn't make sense.

Surely, there must be other outlets of a less shady character through which an *Open City* could reach mature audiences in Chicago. I hope that the Communist clubs out there will look into the matter and see what can be done to stop the LaSalle from digging a grave for the picture and try to get it into a house where it will be appreciated.

HOLLYWOOD BRIEFS

Linda Darnell is set to play the title role in *Forever Amber*, 20th Fox story of a gal left to unshift for herself. . . . Is it news that Ethel Barrymore has signed a seven-year contract with David Selznick's Vanguard Films? . . . Incidentally, Film Front has received several packages of sunflower seeds (are you supposed to eat them or plant them) and a carton of matches from the Selznick Studios. . . . Its publicity for *Duel in the Sun*, their new western with Jennifer Jones and Joseph Cotten. . . . In case the House Un-American Committee is listening, the matches are "red-tipped." . . . Through an oversight we failed to mention in our recent review that Richard Collins wrote the screenplay for *Don't Be a Sucker*, excellent U. S. Army documentary against race hate.

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57 AUG 12 1946

Omission of mention of Italian Partisans

Industry

Tell

Don

INDEXED

706

SAYS COMMUNISTS STRIP FILM STRIKES

California State Senator Tells
Union Parley Radicals Seek
to Control Industry

Special to THE NEW YORK TIMES.

CHICAGO, July 25—Jack B. Tenney, State Senator from the Los Angeles district in the California Legislature, today told delegates of the moving picture industry union that recent labor disturbances in California were inspired by Communist party affiliates.

Mr. Tenney, who is chairman of the California Legislature's joint fact-finding committee on Un-American Activities, spoke to more than 1,000 delegates at the convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, American Federation of Labor.

Investigations of the committee have shown, Mr. Tenney said, that Herbert Sorrell, who was charged with being behind the jurisdictional disputes that have led to labor unrest in Hollywood, is a member of the Communist party; that the Communist party is attempting to break up the AFL union in California and the nation, and that there has been a concentration of Communist activity in California because the party desires to control the motion picture industry, which "has a profound influence on the thought not only of America but of the world."

Two resolutions submitted to the convention today urged amendment of the union constitution to keep out Communists, Fascists and Nazis.

Another urged the union executive board to take immediate action to rid the union of "any subversive, radical and communistic groups." Union officials have charged communistic influences in Hollywood locals.

A fourth resolution would bar all members of Communist, Fascist and Nazi organizations from holding union office.

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Carson
- Mr. Egan
- Mr. Gurnea
- Mr. Hendon
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease

Costello
Barry

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Communist Infiltration of
Motion Picture Industry

52 SEP 2 1946

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N. Y. Times
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Screen Guilds Fight for Decent Minimum

By David Platt

White collar workers in the New York offices of the big movie companies are seeking new agreements on wages, hours and working conditions. The Screen Publicists Guild, Local 114 UOPWA, CIO is negotiating with home office executives for a 30 percent hike in pay, a 35-hour week, three-week vacation, increased severance pay and a better break in working conditions.



The Screen Office and Professional Employees Guild (SOPEG) Local 109, U.O. P.W.A., is about to open negotiations with six major studios for higher wage scales, improved

that its net profits for 1946 will be "vastly greater" than its net profit of \$12,746,467 for 1945. The other majors are in an equally healthy financial condition.

While the weekly salaries of studio executives and the profits and box-office prices on the endless stream of celluloid sleeping-sickness run to astronomical figures, the film industry is still paying beginner clerks as low as \$22 a

week. Capable accounting clerks receive no more than \$28 to \$30. Responsible secretaries get as little as \$35. Screen readers are paid as low as \$55 and \$60. Screen publicists are equally underpaid for the work they do.

The white collar unions in film recognize that these are the most important negotiations in their history. With the War Labor Board out of the picture, the memberships of SOPEG and SPG understand that their battle for a decent minimum standard of living and peace of mind will be won only through their own strength and are swinging into action.

grievance machinery and security and a better deal for the vets.

The picture industry can well afford to better the standards of its white collar workers. Profits from the production and distribution of films are higher today than ever before in Hollywood's history.

Warner Bros. Pictures and its subsidiaries last week reported a net profit of \$9,125,000 after federal taxes for the six months ended March 2, 1946. This represents a gain of \$4,520,000—practically double—over the clear earnings for the same period in 1945 when the total profits amounted to \$4,605,000.

Metro-Goldwyn-Mayer (Loew's Inc.) reports a net profit of \$8,952,057 for 28 weeks ending March 14. This is against a profit of \$6,768,469 for the same period in 1945.

Paramount Pictures Inc. estimates its earnings for the first quarter ended March 20 at \$11,578,000 after deducting all taxes, on income. The profits for the same quarter in 1945 were \$4,007,009.

Twentieth Century Fox reports

Picture Industry

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SEP 4 - 1946

Soviet Writer Looks at Hollywood

By Konstantin Simonov

Noted Soviet War Correspondent and Author
(Written for the United Press)

So you've just come back from Hollywood? How do you like Hollywood? Did you visit the movie studios? How do you like the movie studios? Those are the kind of questions I've been asked the last few days and I usually answer:

"Yes, I visited the movie studios; you've got wonderful movie studios. I like them very much. But tell me in turn: How would you answer me if I were to ask you: 'How do you like my watch?' Doesn't it have a wonderful non-breakable crystal, an excellent metal case and a superior band with the aid of which it stays on my wrist?"

You would say to me, after all of

that: "Yes, that's all very fine, but permit me to ask you: How does it run?"

No, I'm not planning to damn Hollywood, which by the way, has long been a truism and a sign of "good tone." All I mean is that after all the most important thing about a watch is its movement and not its case, and that a gold watch does not necessarily have the best movement.

But it is quite possible that the

greatest film art in the world for many years has been coming out of the smallest studio I saw in Hollywood, simply because Chaplin has been working there.

Art is not statistics and you cannot work out for it an average percentage. I am deeply convinced that a person who, after having seen nine American cowboy films and mysteries and one great film, and in his mind working out a system of proportion, subsequently announces that American cowboy films and mysteries are not only incorrect—he is simply stupid.

You don't measure art by its median but by its height.

In Russia there lived at the same

time the brilliant writer, Leo Tolstoy, and the very bad writer, Artsybashey, whose books at the time were published in no smaller editions than the books of Tolstoy.

Could not then, arriving at a mean average, on that basis say that the literature of Russia at that time was only average?

However, as regards the contemporary American films, some people do make this faulty conclusion. Can we say that the brilliant comedies of Chaplin and wonderful comedies of Buster Keaton plus the average comedies of the Marx brothers and the bad comedies of the Ritz brothers together constitute a medium American comedy?

That is the same as the Rocky Mountains are on the average such and such a height. The Rocky Mountains have no average height. There are peaks and low points. You judge art by its peaks.

For the last five or six years I have seen rather many American films; at least two-tenths of them have left a deep imprint on my soul. There were many bad pictures, but then the good remains both in your heart and in the history of art and the bad goes off into non-existence.

I'd like to see the American people in the movies more often, if one can express oneself this way, with their chests off, with their backs perspiring, deep chests, open manly, which do not always depict a pliant concern over the condition of their ties.

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56 SEP 6 - 1946

New Film Glorifies Anders' Fascist Army

By David Platt

Beyond Endurance, the new 78-minute documentary at the Fifth Avenue Playhouse gives an inadequate picture of the wartime activities of the Polish Army in Exile. This is understandable. The film was

edited by Vincent Eastman from official films of the Polish Government in Exile. It describes life in Poland before the blitzes

and the reorganization of the Polish Army in France, England and Russia after the fall of Warsaw. The tragic flight of Polish refugees and children to Russia, Iran, Palestine, Egypt, Arabia, North Africa, Mexico and New Zealand is shown, together with the participation of Polish forces in the Battle of Britain, Defense of Tobruk, Battle of Cassino, Liberation of Bologna and Piedmonte. It touches briefly on the ill-fated Warsaw insurrection.

But something is wrong here. In the first place the film significantly omits any mention of the part played by anti-Soviet Poles and anti-Semites in the Nazi conquest of Poland. If Poland was the perfect democracy the film says she was before the Hitler bombings, what about the Warsaw Ghetto?

What about the landlords who controlled most of the wealth of the country? What about the corruption in high places in the government and in the army before Hitler marched?

Has Nice Words For Gen. Anders

Beyond Endurance cautiously avoids the controversial, but it gives the impression nevertheless that the Polish army in exile represents the future Poland. There's hardly a word said for the new Polish democracy established since the war, based on the needs of all the people. Nice things are said about Lieut. Gen. Wladyslaw Anders, who from Italy today is the ring-leader of the fascist underground groups in Poland working

to restore the rule of the few over many.

That Polish soldiers in exile fought valiantly during the war no one will deny. At the same time it is necessary to point out, since the film doesn't, that 50,000 emigre Poles fought with the Nazis and that the Polish army in exile has become one of the most dangerous centers of fascist propaganda in Europe.

The truth is that the Polish army in exile is infested with anti-Semites and fascists and is interfering in the political life of localities where they are stationed. The truth is that Polish soldiers in Italy and elsewhere are being kept in the dark about the new Poland. Despite the web of lies that hems them in, hundreds of Poles are escaping to be repatriated to Poland. It is understandable why these facts are omitted from the film at the Fifth Avenue.

Beyond Endurance, to say the least is a belated bid for American sympathy for the small clique of reactionary Poles who are plotting the destruction of Polish democracy.

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File

0 Motion Picture Industry

Five

EX 31

INDEXED
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87 AUG 28 1946

Quartz

How Jews helped build U. S.

By DAVID PLATT

NEW YORK

A new group, known as Horizon Films invited us over to look at the rough draft of a two-reeler with sound, commentary titled "Of These Our People," story of the Jew in America.

At their studio on West 14th street, we sat absorbed through 30 minutes of important documentary material tracing the history of the American Jew from the time the St. Charles touched New York in 1654 with 23 Jewish passengers up to the present.

Here for the first time on the screen are shots of the oldest Jewish cemetery, where lie Jewish heroes who were with Washington at the Battle of Brandywine and at Valley Forge. And shots of the first synagogue in America at Newport, R. I., founded by Abraham Touro.

WASHINGTON'S LETTER

There are also reproductions of Washington's celebrated letter to the Jewish congregation of Newport, wherein he writes of everyone sitting in safety and unafraid under his own vine and fig tree; and the equally famous editorial in The Jewish Messenger entitled "Stand by the Flag!" calling upon the Jewish people to rally behind Abraham Lincoln.

Linked with these shots of Jewish heroism in the great struggles of 1776 and 1861 is a section on the Jew in the war against Hitler fascism.

Across the years Haym Salomon, Heyman Levy, Solomon Cohen, freedom fighters of an earlier day, send a message to their brothers who fought for the same ideas at Pearl Harbor, Guadalcanal, Cologne.

Together, these scenes provide a stirring continuity of Jewish participation in America's finest revolutionary traditions.

ANSWER TO LIBEL

Together, these scenes provide an answer to the vicious libel circulated by the Coughlinites that Jewish allegiance to America is small and rootless.

The truth is that the Jewish people during the past three centuries have contributed their full share to America's climb to the top.

"Of These Our People," as it moves from the East Side to the West Side, from the Battery to the Bronx, through Brooklyn and Queens, stops before Jews who have brought great

distinction to their people and their country.

Stops before Jewish writers like Howard Fast, shown at home with his wife and young daughter; before painters like Max Weber and Marc Chagall; scientists like Albert Einstein and the late Charles Steinmetz; musicians like Leonard Bernstein and Mischa Elman; sculptors like Chaim Gross, and many more.

HOME-COMING

"Of These Our People" takes us inside Jewish community and cultural centers and YMHA's and synagogues. Jumps across to Toms River, N. J., to show that some of our best farmers are Jews. Back to the garment district with shots of furriers in their shops. Then to Brooklyn to the home of Meyer Levin, Collier Kelly's heroic bombardier who gave his life for his country.

Followed by a dramatic re-enactment of the home-coming of Julius Leffkowitz, Jewish veteran who lost an arm in Africa.

At one point the film pauses, before a shop in Queens that has been defiled by anti-Semites. And warns that the war has not yet been won.

Jewish vets are returning home to find synagogues desecrated and obscene stickers on stores.

"Is this what we fought for?" they ask bitterly.

The film answers that such things, if allowed to continue, will lead as it did in Germany to cannibalism in horror camps like Maidanek and Oswiecim.

THIS IS A WEAPON

Jewish organizations — in fact, all aggressive groups — should buy this fine little 16 mm. film and begin using it as a weapon in the fight against anti-Semitism.

The first of a series being planned by Horizon Films to foster understanding and promote fraternal relations between racial groups, "Of These Our People" offers convincing evidence that good topical films can be made on low budgets by independent groups.

The film is now in its final editing stages and will be ready for release to labor groups, schools, churches, community centers and homes early in May. When completed, it will have an original music score and a running commentary by Alfred Hayes, the well-known poet.

All inquiries concerning "Of These Our People" should be addressed to Horizon Films, 232 West 14th street, New York City.

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The Battle for Better Films Is Just Starting

By SAMUEL SILLEN

HOLLYWOOD, Calif.

I CANNOT AGREE with Mike Gold's conclusion (expressed in his column of March 24) that "Everything has been tried to lift Hollywood from its level of deception and morosity." This conclusion, contrary to Mike's intention, leads to an abdication of struggle for better films. If it were really true that "Everything has been tried,"



then film workers and film audiences alike would logically resign themselves to the worst. "We have tried everything; nothing works; so what's the use?" The film monopolists would love it if everybody adopted that sort of attitude.

To raise "nationalization of the American movies" as the solution is not necessarily a spur to action, as Mike's column assumes. The unhappy truth is that the movie public feels no need for "nationalization" of the industry. It does not feel this need because (1) it does not understand the character of the industry, which has been obscured by some of the most high-powered propaganda of our time; (2) it is to a large extent deluded by the "pure entertainment" myth; (3) it does not understand how hard-fought and hard-won are the gains which have been made in a number of films, and (4) it has never been organized and involved in the struggle for improvement of the films which it pays to see at the neighborhood theater.

The point to emphasize is that NOT everything has been tried—not by a long shot. The film workers have to try a lot harder, and the audiences have to try a lot harder. Education about this vital form of mass communication cannot be abstract. It must be carried on through a convincing analysis of specific films. It must be carried on in the course of an organized effort to improve the product, based on the premise, which is not at all fantastic, that the product CAN be improved.

LET ME give specific examples of what I mean. Take the current issue of The Screen Writer, a monthly publication of the Screen Writers Guild, edited by Dalton Trumbo.

Here is an article, for example, by Karl Schlichter, director of radio education for the Los Angeles County Tuberculosis and Health Association. The article, entitled "The Irresponsibles," deals with the movie distortion of medical problems, specifically tuberculosis (which is, of course, also a social problem). As Schlichter points out, a scientific film like Dr. Ehrlich's Magic Bullet comes along only once in a decade; it is the rarest type of exception. More common is a film like The Bells of St. Mary's, in which Bing Crosby and Ingrid Bergman are used to circulate some dangerous myths about tuberculosis: (1) that it can be arrested only in Arizona, or some similar climate; (2) that patients should be kept ignorant of their disease; (3) that the patient can be sent to work or live at an "old lady's home" (presumably without special care and where she could infect others), etc. The film violates truths preached in a 15-year campaign by the U. S. Public Health Service.

Schlichter writes: "Disregard of responsibility by the industry has been justified by the belief that films create a transient reality of unreality totally detached from the audience's experience, past or future. But the proponents of this theory that movies are a form of mental somnambulism-by-proxy should try to explain it to the physician who, when he suggests to Mrs. Brown that she may arrest her disease in a sanatorium just a few miles away, has to explain that it isn't really true what Bing Crosby and Ingrid Bergman said about Arizona."

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58 JUL 12 1946

100-138754

0 Motion Picture Industry

This movie, then, is a social threat (in many other ways, incidentally, than suggested in Schlichter's article), and specifically a medical threat. Now, my point is this: What has been done to mobilize American physicians, even if only the most progressive physicians, against this film? What pressure has been organized by scientists against the irresponsible producers? Were the writers of the script made conscious of their responsibility? Did the producers at any point have to worry about what the medical profession might think?

The answer is that the only pressure seriously felt in this instance was the pressure of the Catholic hierarchy, which has succeeded in *The Bells of St. Mary's*, and in a whole cycle of films, in effecting a completely disproportionate picture of the religious groupings in the United States.

Can we, then, conclude that "Everything has been tried"? This is the road to further inaction. Our very necessary estimate of the industry as a reactionary monopoly, and a particularly dangerous one (an estimate that I have tried to develop), should not lead us to a renunciation of active struggle. On the contrary, it should make us aware that we should now begin to struggle. The real trouble is that, in keeping with the stupid theories of Browder, we comforted ourselves with the poisonous illusion that an "intelligent and progressive" film monopoly could be counted on, in its "own interests," to develop mature pictures of its own free will.

ANOTHER EXAMPLE in point is provided by the current issue of *The Screen Writer* in an article by H. S. Kraft on Dreiser's War in Hollywood. This article recalls that Theodore Dreiser boldly and unflinchingly fought against the distortion of *An American Tragedy* by the film industry. Dreiser took this position: "Even though they buy the right of reproduction, they don't buy the right to change it into anything they please. The word reproduction means what it says. They can't make a piece of work that is inimical to my standards and picture me as writing something I never in the world could have written."

Dreiser took his case to the courts, suing for an injunction to restrain Paramount from releasing the distorted picture. "Though Dreiser lost legally," says Screen Writer Kraft, "the evidence indicates an historic victory." Dreiser's battle did give the industry something to think about. And it should give every novelist or playwright something to think about when the movies flicker for a "reproduction" deal. Dreiser stood up and slugged it out; today the writers organized in their trade unions must stand up and slug it out, and their audiences should be actively enlisted.

This is not easy, and I don't want to be associated with any tendencies to generate new illusions. But while we're fighting illusions, let's not forget to fight the illusion that "Everything has been tried." Most progressives here are deciding that they have only just begun to try. Let us not completely ignore their achievements, however limited, in the past. And let us not forget our own responsibility to educate and organize masses in the struggle for films that will bear more than a coincidental resemblance to reality.

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Film Writer Combat False Subsidy Plan

By SAMUEL SILLEN
(Third of a series)

HOLLYWOOD, Calif.

SEVERAL of the big studios here—Metro, Paramount, Fox—are cooking up a scheme to "subsidize" young and little-known writers. The idea of this philanthropic venture is to enable starving young writers to complete their novels and plays—which then become the property of the patrons, who will operate as a pool.

Variety, entertainment trade journal, hails the film companies' plan as "the closest approach in this country to a planned subsidization of the arts, such as has been provided by national treasuries in other countries."

This reminds one of that pearl of wisdom secreted the other day by Darryl F. Zanuck, executive producer of 20th Century-Fox. Mr. Zanuck opined that the American public is a "commercial pushover." The "writers subsidy" brainstorm shows pretty clearly that the studio executives also think of the American writer as a "commercial pushover." For the privately owned and operated literary WPA is aimed to create a cheap labor supply as well as a club against the higher-priced writers here.

The fact is that this industry—the greatest brain-picking institution of all time—will not rest until it has cornered the market on talent. And it has gone a long way. You can't be in Hollywood for two weeks without being struck by the super-concentration of writing, acting, musical and directorial talent. This is the giant magnet of cultural enterprise in America, and it attracts with irresistible lure.

Hollywood's magnetic attraction is first of all economic. This is not to say that every artist who comes here "sells his soul" for a cottage. There are as many artists here putting up a fight for their "soul" as there are in New York, which is not exactly a Mecca of pure art. The truth is that Hollywood merely reproduces on a vast and occasionally dramatic scale the economic process of bourgeois culture as a whole.

This means, quite simply, that most writers and artists have to work for a boss if they are going to keep alive through writing and acting. Maybe our school teachers—dear souls truly devoted to the classics—didn't teach us that, but then our school teachers never grubbed around in "The Industry." And the boss today is not a small entrepreneur with a part-time interest in craft: the boss is a monopolist.

FROM the vantage point of Hollywood itself, you begin to get an idea of how far monopoly has reached into every field of cultural production. The average theatre producer on Broadway has the movies in his mind, and he knows how to communicate his mind to the playwright. "Movie rights" cut more than a little ice with the book publisher of 1946. Every radio show, every biography, every "idea" is a potential movie.

What the industry wants is an unlimited supply of raw material. It is many-tentacled and insatiable. Unless checked, this monopoly may soon be able to claim that the vast majority of American writers work for it, whether directly on the payroll or not.

The "young writers subsidy" program is simply an extension of the monopolization process.

This program should help dispel the idea that everybody who works for the movies is himself a sort of literary Rockefeller. It is true that what you can readily observe here is not only a mass-squeeze on the part of the industry, but a conscious effort at mass-bribe. When the movies shell out \$5,000 a week to a top-flight writer (i.e., top-flight box office grosser), they compete fairly successfully with every publisher and theatre producer; it is a sturdy method of persuasion, not to say corruption.

But while the top 10 percent of actors and writers may spill over into fantasies of income, the bottom 90 percent (constantly swollen by rivulets all leading to Hollywood) face low minimums, insecurity of work, speed-up. These people, of course, don't "count" in the industry; you never see them in the screen magazines and the boss never gets around to invite them to dinner.

There is a deep conflict between what the honest film worker can contribute to this medium and what its owners want him to contribute. Let him contribute. This is true not merely of "content" but

of "form" as well. Nor does this conflict affect only the conscious and advanced film people; at bottom it affects everyone who is serious about his art.

What is so heartening here is the fact that a group of film workers, having become more conscious of the reality in, are determined to fight the reactionary character of the industry on its home ground as well as to fight monopoly through progressive political action.

Among progressives here impatience is very rightly expressed with those who say: "I will give the film owners the very best kind of drivel so that I can make enough money to be independent." Most people I have spoken to here believe that this is an abdication of struggle which no leftist phrases can conceal. It is just as unsound as the view adopted by those who try to cloak themselves in a false dignity and pretend that the industry occupies a super-special place in capitalism that somehow exempts it from corruption.

Motion Picture Industry

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'FILMS TO ORDER' OFFER BROAD POSSIBILITIES

By SAMUEL SILLEN

(Second of a Series)

HOLLYWOOD, Calif.

THE untapped possibilities of the film medium for trade union and political education were vividly demonstrated at an informal screening here the other day. I visited a small, independent company, United Productions of America, which produced *Hell-Bent for Election*, widely used in the Roosevelt campaign of 1944.

It is something of a relief to move from the studio empire to a young outfit with new ideas and fresh techniques. After touring the lots, watching the Ann Sheridans and Gary Coopers doing dozens of retakes on scenes you have watched dozens of times on the screen, it is good to relax before films that rip the hide off Jimcrow and instruct shop stewards how to deal with grievances.



United Productions does all its films on order, as David Hilberman, one of the executives, explained to me. It has done films for the Chamber of Commerce as well as for the United Automobile Workers. Nobody, I was pleased to find, tried to sell me the idea that this was a "strictly philanthropic" venture.

But it does offer a practical way for labor and progressive organizations to develop their own film programs, as the UAW demonstrated with *Hell-Bent for Election* and other films.

United Productions turns out a cartoon strip film which runs for about 12 minutes. You can really do wonders with this sound comic strip in color. For instance, a new FEPC film, *The Man in the Cage*, shows in very simple and satirical terms the insane folly of racism. Shortly to be released is a film based on *Races of Mankind*. It's called *Brotherhood of Man*, and is really something to cheer about both as a technical and political job.

The firm has enlisted some of the best of Walt Disney's people, who broke with him during the celebrated strike some time ago. Their art has a freedom and wit that couldn't find expression in the animal-strip stuff that everybody seems to like but the kiddies, who are wise by nature. Applying their talent to labor and political themes, the UPA people are creating a new educational entertainment form.

The animated strips require very simple operation, and the cost per individual print is modest—\$10.25. Organization by union and progressive groups would make possible the setting up of rental film libraries, which would further spread the cost. Selling 200 prints at \$15 or \$20 would pay for the cost of the film, Mr. Hilberman claims.

With a progressive group of film workers heading the project, this would seem to be a good bet for breaking through the monopolistic production mechanism, at least via animated strips, a form that is developing new and exciting techniques.

During the war, United Productions did a lot of work for the Army, Navy and U. S. Office of Education, which found the sound strips highly valuable educational aids. Today the United Auto Workers is the only big union utilizing this medium.

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INDEXED
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Samuel Sillen

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FIVE

58 JUN 14 1946

Communist Infiltration of Motion Picture Industry

file

PROGRESSIVE film writers here take an active part in the filming of such features as *The Man in the Cage* and *Brotherhood of Man*. To a thoughtful writer, as you can easily believe, it makes something of a difference whether he is doing a film sponsored by MGM or by the UAW and an FEPC committee.

Hence, there is general enthusiasm here for the signs of the times, which point to a more alert interest on the part of labor and the progressive movement in independent film production and distribution. Nobody underestimates the practical difficulties, but the old feeling that truly independent films are either "unnecessary" or "impossible" is changing.

As one studio worker put it: "This is not only the time to build an independent theater movement, but to move toward new forms of independent film-making." Labor has to begin to take these words to heart.

United Productions of America offers one mechanism through which workers can order films instead of having to take whatever the big studios dish out. And the more ordering the workers and the people generally do, the more this industry will have to sit up and take notice that this is not a nation of 12-year-olds and what Darryl Zanuck calls "commercial pushovers."

five

Winterville

O'Brien Picture Industry

Writers to mull 'Love on Dole' at town meet

LOS ANGELES, March 31.—
A town meeting discussion of
challenging and controversial is-
sues raised by the film "Love
on the Dole," will be held
Wednesday evening, April 3, at
the Marquis Theater, the Holly-
wood Writers Mobilized announce
d today.

Discussion leaders will include
James Burford, CIO Community
Services; Carl Demorest, social
service worker; Alexander Knox,
actor; Emmet Lavery, writer and
congressional candidate; Cath-
arine O'Connor, American Red
Cross; Irving Pichel, screen di-
rector; Anne Rovee, actress;
Robert Rossen, writer, and John
Wexley, writer.

The film will be shown and
then discussed.

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INDEXED
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59 JUL 23 1946

Documentary film series to be shown by L. A. gallery

LOS ANGELES.—On April 4 the American Contemporary Gallery at 6727 1/2 Hollywood boulevard, is beginning a series of weekly screenings on Thursday and Friday evenings, devoted to the documentary film.

For this series Clara Grossman has selected some of the most important documentary works in film history. The first program on April 4 and 5 is devoted to two European classics, both lyrical documentaries and one war film: Cavalcanti's "Rien

que les Heures," Basil Wright's "Song of Ceylon" and Humphrey Jennings' "Listen to Britain."

On April 11 and 12 the two best-known productions of the U. S. Film Service: Pare Lorentz's "The River" and Joris Ivens' "Power and the Land."

On April 18 and 19 Robert Flaherty's "Man of Aran" will be shown and the program of April 25 and 26 is composed of that master's first film "Nanook of the North" and his latest film "The Land."

On May 2 and 3 Joris Ivens' Chinese epic, "The 400,000,000" and Ben Maddow's record of social medicine in South America, "The Silent War", on May 9 and 10 Willard Van Dyke's "Valley Town" and Joseph Newman's "Diary of a Sergeant."

"The Wave" directed for the Mexican government by Fred Zinneman and Paul Strand, will be shown on May 16 and 17, and the series will close with the showing on May 23 and 24 of Frontier Films' dramatic documentary of civil liberties "Native Land."

Additional short subjects will be added to the listed programs as they become available. Speakers and audience discussion will follow the Friday night screenings.

Those interested in film music will hear during the series, scores by Virgil Thomson ("The River"), Hanns Eisler ("400,000,000"), Marc Blitzstein ("Valley Town" and "Native Land") and Silvestre Revueltas ("The Wave".)

Reservations can be made at the gallery by phoning HOLLYWOOD 1084.

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INDEXED 369

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78 JUL 19 1946

Motion Picture Industry

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Comma used in explanation of Mot in Picture Inducting

Cecil DeMille Seeks Aid Of Vets in Drive for Open Shop

LOS ANGELES.—Cecil B. DeMille, failing in his initial attempts to force labor-shackling laws on the people of California, hasn't quit yet. This time he is pinning his hopes on returned servicemen whom he is trying to enlist in his drive to outlaw organized labor.

DeMille's newest tactic was exposed in the AFL Los Angeles Citizen, reviewing a Central Labor Council bulletin edited by Council Secretary William J. Bassett.

"The same tactics were resorted to during the war, when anti-labor propaganda was placed in the hands of the fighting forces," Bassett commented.

"It failed to accomplish the desired results because there were more than 1,500,000 members of the AFL in the various branches, together with other millions of young service men who knew organized labor's wartime production record."

ANTI-LABOR TRAP

Bassett cited a recent appeal sent by DeMille's Political Freedom Foundation, which urged that each present member recruit five more to offset the "opposition's millions of members and millions of dollars."

Enclosed in each appeal was a letter, purportedly from a service-

man and obviously to be used in obtaining veteran recruits for the Foundation.

The letter, typical of those which were repeatedly publicized in the anti-labor press during the war, charged that "while lots of the boys were digging foxholes," draft-exempt union officials "entrenched themselves in secure positions above the law" and now "hold the power of working for a living over the boys coming home."

Answering this charge, Bassett said in his Bulletin: "The fighting forces know that union officers have not entrenched themselves in secure positions above the law."

"They know that it was the organized labor movement which actually was protecting freedom at home, while they were fighting for it abroad."

"The AFL has not, and WILL NOT, surrender the right of workers to organize to bargain collectively with organized employers."

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87 MAR 12 1946

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WHICH WAY LEFT-WING LITERATURE?

3. Art as a Weapon

By SAMUEL SILLEN

It is inaccurate to say, as Albert Maltz does in his New Masses article, that "art as a weapon" is "the theory of art which lies behind left-wing thinking." The phrase "art is a weapon" is merely one of the sloganized forms in which the general theory is expressed. The theory of art which lies, or should lie, behind "left-wing thinking" is Marxism.

Marxists recognize that in a class-divided society, the exploiting class maintains a monopoly not only of the productive forces but of culture. Ask yourself: What class owns the movie, theater, radio, university, press and book industries in capitalist America? Are the dominant ideas expressed through these cultural media the ideas of the working class or of the economic rulers of our society?

The artist cannot live in this society and yet be free of it; he aligns himself, whether consciously or not, either with the class that fights to hold its power to exploit or with the class that fights to liberate itself. In one form or another, the artist's work expresses a definite attitude toward this struggle. And since the

artist reaches people and has an impact on their ideas, emotions and behavior, his work is a "weapon" in the struggle of classes.

This is not a question of whether art "should be" a weapon. It inevitably is. If the term "weapon" seems crude, remember that the struggle is grim.

The ruling class tries to conceal the fact that art is a weapon. It pretends to be interested in "pure art" and "pure entertainment," though this purity includes attacks on Negroes, Jews, the working class, Communists, etc. It makes a great show of supporting art museums, though it condemns the mass of artists to unpublicized starvation.

And the cultural spokesmen of the bourgeoisie serve the purpose of camouflage. Defenders of "pure art," they indignantly attack writers hostile to the capitalist values as "propagandists." They condemn them as "vulgarizers" and as "Artists in Uniform."

As Lenin noted as far back as 1905: "The freedom of the bourgeois writer, artist or actress is nothing but a self-deceptive (or hypocritically deceiving) dependence upon the money-bags, upon bribery, upon patronage. And we Socialists expose this hypocrisy, we tear away this false front—not in order to attain a classless art and literature (that will be possible only in a Socialist, classless society), but in order to oppose a literature

hypocritically free, and in reality allied with the bourgeoisie, a literature truly free, OPENLY allied with the proletariat."

When a writer like Albert Maltz discovers that the "accepted understanding" of art as a weapon is a "straitjacket," that "in order to write at all" he has had to "repudiate it and abandon it," we must begin to reexamine some fundamental issues.

The real weakness of the literary left in the past several years is not that it insisted too much upon "art as a weapon." On the contrary, we not only abandoned the phrase but began to abandon the theory which it expressed. For Browderism had an especially damaging effect on the thinking of the cultural movement.

Our primary task today is to understand one of those basic social laws we had begun to "repeal." This is the fact that only the working class desires, and can profit by, a completely true, realistic art; such an art is feared by the exploiting class, which can exist only by fraud.

Intellectuals who militantly identify themselves with the workers will find an inexhaustible source of creative vitality, genuine emotion, confidence in a free future. Those who align themselves with the enemies of the workers will be the purveyors of intellectual decay, however brilliantly phrased. That way lies reaction

(Continued on Page 8)



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INDEXED

304

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WHICH WAY LEFT-WING LITERATURE?

3. Art as a Weapon

(Continued from Page 6)

and fascism, whose lessons for the artist must again and again be recalled.

Art is, of course, a certain kind of weapon. It is not a meat-cleaver. The writers are "engineers of the soul," as Stalin has told us, and this implies both an understanding of the soul and a mastery of craft.

It is a false imputation that the "left wing" wants the artist to write "leaflets" instead of rich, profound art dealing with the many-sided complexities of human relations.

To support this, Maltz cites the treatment of Lillian Hellman's *Watch On the Rhine* in a *New Masses* review. The reviewer, writing before the war, took a negative attitude toward the play; another reviewer, writing during the war, took a positive attitude toward the picture. In other words, "the left wing" tends to view art as a leaflet.

But, as Maltz knows very well, there was the profoundest disagreement at the time of the original review, which, as it happened, was mistaken both as dramatic and as political criticism.

There was no "official" left attitude to the play, any more than there was toward *Native Son*, *Jake Home*, *Deep Are the Roots*, *The Cross and the Arrow*, and

any number of controversial works.

Indeed, as everybody will recall, no bourgeois paper or institution in the country can point to the kind of earnest, open, protracted discussion that developed over these works in our press.

In girding ourselves as writers for this stormy period, we insist first of all on writing truthfully. This does not call for "editorial" schematism. It does not call for "conversion" solutions, nor for "idealized" portraits. It does not mean stripping human personality of depth or complexity.

But the Marxists emphasize that all this richness should be expressed in terms of the real relations of living people in our society. They call upon the writer to reveal in human terms the conflict between dying and creative forces.

Fully to achieve our objective we shall of course have to refine continually our weapons of both literary creation and criticism.

But we shall be yielding to a savage enemy and abandoning our art if we forget for a moment that it is indeed weapons for life or death that we wield.

Any tendency to withdraw from struggle must be challenged head-on.

(In tomorrow's *Daily Worker*, Samuel Sillen will discuss "The Path Before Us.")

Screen Guild Takes Critic to Task For Ignoring Script Writers' Role

The question of how much recognition a screen writer deserves was brought to a head today in Hollywood when Emmet Lavery, president of the Screen Writers' Guild, took up the cudgels against Bosley Crowther, motion picture critic of the New York Times, who recently wrote a review in which he heaped praise on Twentieth Century-Fox's *Walk in the Sun*, and not only failed to mention Robert Rossen who wrote the screenplay, but also quoted director Lewis Milestone as saying, "The book was my script."

Lavery's letter was not intended to gain recognition as an individual for Robert Rossen, who already is one of Hollywood's more prominent screen writers. It is rather the initial gun in a new activity of the Screen Writers' Guild, intended to call to the attention of critics and public alike every instance where in the work of the screen writer is ignored or granted insufficient recognition.

"Only through this means," says Guild president Lavery, "can the writer be given a stature in the motion picture which will enable him to continue effectually his part in the long fight for upgrading motion picture qualities and standards."

The full text of Lavery's letter to Crowther is as follows:

January 30, 1946.

Mr. Bosley Crowther
New York Times
New York, N. Y.
Dear Mr. Crowther:

The art of the screen writer has been struggling for achievement since the birth of motion pictures. In their zeal for achieving the highest possible technical excellence in this comparatively new writing medium, the screen writers have perhaps neglected the nearly-as-important task of calling attention to their accomplishments.

Therefore, it is not surprising that the public gives little credit for



ROBERT ROSSEN

recognition to the skillful endeavors of those who write for the screen. The public, however, must realize that this is a difficult calling, for, otherwise, we would not have the case of so many writers highly successful in other fields who are yet unable to master the screen technique, and therefore see their work turned over to screen writers for adaptation to the films.

But it is a little shocking to see a critic of such prominence as yourself as glaringly careless as the general public of the writer's contribution to a film. In your recent review of *Walk in the Sun*, the film made from the very successful novel by Harry Brown, you quoted Lewis Milestone, producer-director of the picture, as saying: "The book was my script."

You are too movie-wise to use such a quote without some qualifications, so you go on to say: "That is substantially evident. For virtually every detail, with a few technical alterations, has been photographed sequentially from the book." Surely, you must know that these "few technical alterations," which you mention so fleetingly, are usually the test of a motion picture's success or failure. These "few technical alterations" are the writer's contribution.

Obviously Mr. Milestone was convinced of the importance of this contribution when he invited Robert Rossen, one of Hollywood's most prominent writers for the screen, to become associated with him in the *Walk in the Sun* venture. Mr. Rossen's assignment was to trans-

late Mr. Brown's literary achievement into a screenplay, fashioned for the peculiar needs of the motion picture camera. That he was able to do this and still so faithfully preserve the essence of Mr. Brown's book, is as great a tribute as possible to the consummate professional and technical skill which the Hollywood screen writer has achieved.

Is the Hollywood writer to be damned if he does and damned if he doesn't? Motion picture critics have raised a hue and cry—and not without justification—about various instances where prominently successful books and plays have been adapted for the screen in such a manner as to make it almost impossible to recognize the original property. That any screen writer has been able to avoid this pitfall and still produce a workable and efficient screenplay is certainly worthy of more recognition than that granted by casually describing his contribution as "a few technical alterations."

No group in Hollywood has been as sincerely and vigorously interested in the upgrading of motion pictures as the screen writers. Some proper recognition of their efforts would assist them immeasurably in making ALL motion pictures intellectually adult.

This is not the first instance of such treatment accorded screen writers. Mary McCall, Jr., past president of the Screen Writers' Guild, still blanches at memory of a review written about one of the "Maise" series, described as "an otherwise dull picture relieved only by Miss Sothern's bright quips." Is it necessary to point out that the quips were the work of the screenwriter and were not ad-libbed by the actress?

I would like to suggest that the place for proper recognition of the screen writer's contribution to the public is in the columns of publications as highly-respected as yours.

Very sincerely yours,
EMMET LAVERY,
President, S. W. G.

INDEXED

315
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Continued from page 1 of Motion Picture Industry

ALVAH BESSIE HITS WEAK FILMS ON SPAIN STRUGGLE

The current issue of The Screen Writer, just off the press, contains an article titled Blockade, and written by Alva Bessie, noted author and screen writer. Bessie, who is a veteran of the Abraham Lincoln Brigade which fought in Spain, surveys the thoroughly inadequate treatment which Hollywood movies until now have given to the pro-democratic struggle of the Spanish people.



ALVAH BESSIE

"It will be seven years in February," writes Bessie, "since that Republic was drowned in the blood of its heroic people; and today it is anticlimactic to remind people that World War II started on the Iberian Peninsula. Yet in those seven years the Spanish reflection we have seen in our theatres has been no more than a ghost of the actuality. What was and is important about Spain never appeared; superficial aspects alone were revealed.

"If . . . life is to be truly, deeply and honestly reflected, the truth about people must be fought for—both within the motion picture industry and outside it. For it is just as possible (and just as deadly) to blockade ideas as nations."

Hollywood's Screen Writers' Guild include "The Historical Film—Fact and Fantasy" by Howard Koch; "The Boys in the Front Room," an appraisal of writer-director reflections in film work by F. Hugh Herbert, and a craft-discussion called "The Case for the Original Story" by Arthur Strawn.

Other featured articles in The Screen Writer, new publication of

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Barbara
Harold

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Soviet Cinema Plans for 1946

By GLEB GRAKOV

MOSCOW.—Soviet cinematography has begun its first postwar year work. With the war over, its activities will assume a much wider range in the studies of Moscow, Leningrad

Kiev, Minsk and Riga, the filming locations on the shores of the Black Sea, and particularly in Odessa. The studios opened during the war in the Urals and in the city of Sverdlovsk will continue to function. Films are being made in the cities of Central Asia: Alma-Ata, Stalinabad and Tashkent.

FILM ON STALINGRAD

During the Leningrad siege the pavilions of the Leningrad Studio suffered serious damage from artillery shelling. More than 40 shells struck the building. But the studio is now fully restored, and the Soviet producer F. Ermiler, author of the two-installment picture 'Great Citizen', has just finished his new film 'Army General' in this studio.

Ermiler was perhaps the first one in the history of the cinema to successfully reproduce on the screen large-scale strategic themes in all their intricacies. The film is based on the history of a battle for a city on an unnamed river. Although the name of the city is not mentioned, the film audience understands it is Stalingrad.

The authors strove to paint the picture in bold strokes and therefore refrained from giving the exact locations of the battles and the real names of the heroes.

The principal character in the film is the commander of the front. He is sent by Stalin at the height of the battle for the city, with a special strategic plan. In accordance with this plan, he lures to the city he is defending a colossal number of enemy troops, all the strategic reserves of the Germans, and only then does he line up in battle new fresh units sent by Stalin to surround and capture the enemy.

The art of the director is so forceful that the spectator is held spellbound as the story unfolds. The script was written by Boris Chirkov, who is the author of the scenarios Chkalov, Zoya and others.

PLAIN PEOPLE

Grigori Kozintzev and Leonid Trauberg, authors of a popular screen trilogy, finished filming 'Plain People' at the Leningrad Studio. This is the story of a Leningrad aircraft factory transplanted by a decision of the government to the eastern part of the country. The leading character of the film is the

director of the plant, a determined man with an iron will. Under the most trying conditions and in record time he gets his plant running in its new location. The airplanes of this former Leningrad plant are fighting the battle for Leningrad. Though far from home the workers and all the people of this plant remain true Leningradites.

Their sense of identity with the besieged city which remains their home, though it is far away, runs poignantly through the film. Their hopes and fears, their efforts to produce every possible plane, their feeling that by doing so they are actually defending their homes as well as their whole country, are movingly shown.

TSCHAIKOVSKY FILM

The Leningrad Studio is working on a number of other films which promise to be highly interesting. The brothers Vassiliev, producers of the famous picture 'Chapayev', are working on the screen version of Tschaikovsky's 'Queen of Spades'. A film depicting the early years of the great Russian artist Ilya Repin has also been started.

The Kiev Studio has just finished shooting the film 'Zigmund Kolesovskiy', which is devoted to the struggle of the Polish patriots against the German oppressors. As the subject develops the leading character constantly changes his disguise, thus eluding the enemy and together with his comrade partisans strikes the fascists a devastating blow.

Producer Grigori Roshal has just finished work on the film 'Song of Abai' at the Alma-Ata Studio. This is a screen story of the great poet and enlightener of the Kazakh people, Abai (Ibragim) Kunanbayev, the man who brought to the backward Kazakh steppes the high ideals of the nineteenth century European culture.

Sergel Eisenstein is continuing to work on his trilogy 'Ivan the Terrible' in the studios of Mosfilm.

STORY OF STALIN

Very striking is the film 'Vow' produced by Mikhail Chaurell. This is a monumental story of the great vow taken by Stalin at the grave of Lenin to continue the struggle for the happiness of the working

people, and of its fulfillment. In scope this film covers the historical period from 1918 to 1945.

In so doing, it depicts the history of the Soviet State; the early struggles; the colossal work of building up the economy of the nation; the success; and finally, the Great Patriotic War against Hitler Germany for the salvation of the country and of the world.

Recently the Art Council of the Cinematography Committee, which includes outstanding representatives of the most diverse branches of art, approved 50 additional new scripts for production in 1946.

Among them are scripts on the Great Patriotic War of the Soviet people against the German-fascist invaders; the struggle of the Slav peoples for liberation; and the heroes of the present restoration work. These last scripts reveal the unanimous striving of the whole Soviet nation to make their country still mightier and richer than it was before the war.

In 1946 a number of films will be released on historical themes, also biographical, comic, musical and sports.

Special importance will be attached to adapting classic works of Russian literature and the literature of other Soviet Republics to the screen.

This year, special attention will be concentrated on developing colored and stereoscopic cinematography. A special studio, 'Stereocinema,' will release the stereoscopic film and will also take up the manufacture of everything necessary for the stereocinema and for further research in this field. The Stereocinema Studio is passing from its experimental stage to the extensive production of films for special cinema houses, which will be opened throughout the country.

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NOTED 27 1946

Hazel Scott's Role in Film Heavily Chopped in Memphis

— by David Platt —

HAZEL SCOTT had a superb five-minute piano playing spot in the Warner Bros. film *Rhapsody in Blue*. This scene in which Miss Scott renders Gershwin's music in a Paris night club was easily the most outstanding thing in the picture. That is precisely why the scene has been heavily chopped in Memphis, Tenn., where Jimcrow rules with an iron rod. According to the trade papers, the Memphis Board of Censors ruled against the famous Negro artist because she had a featured role in the picture. To these worried gentlemen, this amounts to a threat to white domination in the South.



At the same time the Hatchet Committee chipped a couple of Rochester's scenes from the MGM comedy *The Sailor Takes a Wife* for the following outrageous reasons: In one scene, Robert Walker, the hero, tips his hat to Rochester. The censors agreed that such a scene might actually lead to greater friendship between Negro and white. This would be fatal to the Hitler ideals of the southern bourbon.

In the other scene, Rochester protests what he mistakenly believes to be an attack on the young white heroine played by June Allyson. The Board felt that this scene might set a harmful precedent in the land of the mocking-bird. It might lead more Negroes and whites to protest some of the real evils in the South, such as the reactionary decisions of the Memphis maniacs with scissors.

Not satisfied with their surgery on Hazel Scott and Rochester, the cinema boll-weevil pests, as they have been called by right-thinking people, are getting ready to slice Lena Horne out of MGM's *Ziegfeld Follies*. None of Miss Horne's sequences have been permitted in Memphis for several years, except at army camps nearby. There the censors have no jurisdiction.

CULTURAL FASCISM

The list of grievances against this fascist committee would fill a page of this newspaper. A year or two ago the Memphis Board kukluxed Cab Calloway and his band out of the United Artists movie *Sensations of 1945*. "Showing Negroes on a basis of social equality with whites is inimical to the public welfare," Lena Horne was cut out of MGM's *Broadway Rhythm* on the above grounds. *Brewster's Millions* was banned altogether because Rochester moved through the film on easy terms with the white principals.

The Memphis Lord High Executioners have also struck down a number of progressive films in which Negroes had no roles at all to speak of. The brilliant social film *Dead End*, one of the few films that did not glamorize the gangster, was barred from this city. "It might influence young people to be gangsters," they said. It was suggested at the time that if anything is likely to influence the youth to follow this road, it was the criminal suppression of such films as this by the above gang.

Recently the Memphis Board tried its stranglehold on the Jean Renoir movie *The Southerner*. With all its faults, the picture did bring out certain undeniable truths about the South. The board, however, compared it unfavorably with *Gone with the Wind*, said it was "an infamous misrepresentation of the average southern white farmer," and would not be shown in the territory under their control. When news of this Goebbels-like suppression broke, a veritable torrent of protest poured into Memphis from all parts of the country. This pressure forced the censors to lift the ban. *The Southerner* was passed without cuts. Then the spotlight was lifted from this center of Bilboism.

This was a serious mistake. Progressives cannot afford to let up on this cultural sore-spot for one minute. We must challenge and keep on challenging their attacks on Negro artists. This fight may well be the starting point for lifting the whole question of the screen treatment of the Negro to a higher level.

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JEAN

7 FEB 20 1946

Motion Picture Industry

CRITICAL and AMUSEMENTS

Milestones Of the Future

By LOUISE LEVITAS

Lewis Milestone, the rotund, Russian-born director-producer of *A Walk in the Sun*, came to New York a few weeks ago for the opening of his film at the Victoria Theater. The pre-premiere question in everyone's mind, including Milestone's, was whether the public still would be interested in war films five months after the end of hostilities.

The morning after, the issue was still in doubt. But even before he got around to reading the papers, he admitted the other day, he knew he had a hit on his hands.

"I've had it both ways," he said. "When I've had a flop, people cross the street to avoid saying hello. When it is a hit, everybody rushes around to shake hands and my room is filled with Scotch and roses."

"This time, they even sent me nylons!"

Milestone's fears about his film version of Harry Brown's best-seller war novel, if indeed he really had any fears, obviously came at the wrong end of his project because he and screenwriter Robert Rossen made up their minds to make *A Walk in the Sun* at a time when the end of the war was in sight and nobody but the most independent of Hollywood independents was touching war scripts with a ten-foot pole.

The facts are, as they develop after a sit-down with Milestone and his picture-making ways, that he thrives on venturesomeness in movie-making and that *A Walk in the Sun* was a tailor-made venture for his talents. You just do it better and more honestly than the other fellow—as he did with *All Quiet on the Western Front* in 1930, 12 years after the last war—and you can depend on the public for proper appreciation.

And right now, as a matter of fact, he is at work designing other such reckless ventures for the future.

When I called to see him at the Sherry-Netherlands last week, he was in earnest conversation with two young men with discharge buttons in their lapels—ex-Sgts. Millard Lampell and Walter Bernstein. Their conversation was pitched to the excitement of three collaborators making purposeful plans for tomorrow.

Lampell you'll recognize as the author of that call-to-arms Town Hall speech, *What the Returning G.I. Expects*, which PM reprinted last week. He also wrote the ballad for *Walk in the Sun* and a book, *The Long Way Home*, coming out in February. Bernstein, as a *Yank* correspondent, smuggled himself into Yugoslavia during the war to talk to Tito. He wrote the book *Keep Your Head Down*.

Those kids, Milestone said after they left, are "the talent of the future." They're going to write the script for a movie about America today (they wouldn't say whether it would be about veterans like themselves), and Milestone is going to produce it. But you can guess the sort of movie it will be from the sort of writers they are and from the kind of production Milestone has already given to stories like *Walk in the Sun*, *All Quiet on*

You also can judge the hopes they have for this project by the fact that both young writers, full of principle, turned down other Hollywood offers (for instance, the job of writing a Rosalind Russell movie) to work with Milestone.

From a writer's point of view, the unique advantage of working for a director like Milestone is that he has an honest respect for writers—not, as is frequent in Hollywood, for the high-priced author's name and title of a story only, but for the story itself, however unknown, and for the idea in the story.

Milestone is also making plans with Harry Brown, author of *A Walk in the Sun*, for another movie. This will be, he explained, "the story of a poet, the influence that the times had on him, and the little bit of influence he had on the times."

But the next production on his calendar will be *The Red Pony*, for which John Steinbeck wrote his first Hollywood scenario. Milestone wants people to know he isn't copying the *Flicka* pictures, because he and Steinbeck got to work on the script long before the *Flicka* pictures were made.

A man, obviously, of many enthusiasms, and a confirmed storyteller even without a camera, Milestone has been around Hollywood telling Russian-style stories and making pictures since he started as a film-cutter in 1918 and then began directing such past-generation favorites as Corinne Griffith, Thomas Meighan and Emil Jannings. After his success with *All Quiet On the Western Front*, he became an independent producer.

"After all, I have only one means of expression," he said, "the making of pictures. If you work for a studio, the picture isn't yours. Somebody else does the cutting, the scoring, the camera work. I like to be in on the whole thing."



Lewis Milestone, producer-director of *A Walk in the Sun*.

the *Western Front*, and *Of Mice and Men*.

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Commented: *Implication of the Motion Picture Industry

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Bea Regan

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Readers Comment on the Question Of Broadway and Hollywood

FILE

by Samuel Sillen

IN A RECENT column, I took issue with the view that progressive writers should abandon Broadway, Hollywood and the radio. My own opinion was that progressives should slug it out with reaction inside the commercial mass-media. I tried to emphasize at the same time that it was imperative for us to build an independent cultural movement based on labor. My main purpose was to call for a struggle on both fronts.

This column has called forth a raft of very interesting letters, many of them in disagreement with the column. Space forbids printing more than excerpts from a few of the letters. More letters are welcome. I believe it would be most fruitful if we could get down to specific suggestions for developing a progressive cultural movement, on the need for which we are all agreed.

Here are several of the opinions:

SOPHIE GOFF writes: "What has happened to the progressive and cultural movement is one of the most disgraceful aspects of our revisionism. Almost all our writers and artists have been encouraged to abandon the progressive and labor movement. More of them should take their place as Communists."

"It is true that Hollywood and Broadway are not hopeless and need not be abandoned. Progressive writers have influenced them occasionally. But this is so rare, and to such a negligible degree, as to make it quite insignificant."

"A flourishing independent labor, progressive and Communist cultural movement would probably influence Hollywood and Broadway more decisively than the progressives remaining in their present stifling jobs."

"Of course writers must make a living, and this is a difficult problem. I am convinced that there is such a tremendous market open in the labor movement, mass organizations, etc., as to make it possible for writers and artists to earn a living writing for the people."

THEODORE SPITZ writes: "The entire tenor of your article was one of timidity and almost PM-like in its constant shifting from one approach to another."

"Of course writers must make a living. Yet we must remember how important it is to our democracy, from whom the writers do and will in the future make their living—from the reactionary semi-fascist clique who dominate Broadway and Hollywood, or from the labor-progressive section of the people."

"The progressive-labor section could provide a 'living' for a good portion of the writers who are now forced to make it from Hollywood. All we need to do is bring about a more thorough understanding of these problems among the people in general, the trade unions particularly, and our Party especially."

"As for 'battling it out' in Hollywood, that cannot be separated from our general struggles on the political front."

"Among the practical things in order now, is the

calling of a conference of people involved or interested in the fields under discussion."

LAWRENCE BARTH writes: "Your column of Dec. 30 shows an excellent sense of balance in the working out of tactics, an excellent sense of dealing with reality rather than wishful thinking. I'm often distressed by the tendency in the movement to zip to one extreme or another, ignoring the realistic necessity of building within the capitalist framework and outside of it, both at the same time."

"I'm particularly glad you asked for re-consideration of the one-act play. It fits the capacities of both the less-matured playwrights and the less-matured actors and production companies, yet it can pack a wallop in one act if written right."

"I'm glad you called for support of the Negro theater groups. The time is also ripe for a full discussion of the revival of strong, determined labor and progressive theater groups, such as existed in the '30s."

SAMUEL BRODY writes: "It is a disservice to bring up such an issue in the light that you do at a time when we are beginning to emerge from years of cultural hibernation during which, with exceptions rare as hen's teeth, every shred of cultural talent deserted us (there was a 'mass exodus')!"

"And I am not referring merely to the baker's dozen of which a 'big name' like Odet's heads the list. I mean literally a 'mass' of people who discarded their overalls for what Mike Gold calls 'Browder's striped pants.' And so the working-class cultural movement was bled white... of films, art, literature, theater, music."

"An unbiased examination of the results achieved by 'slugging it out with the conservatives' of Hollywood and Broadway reveals a pitiful disparity between the invested labor power and the resultant products. Do you know how many of our former friends are wasting their talents in the production of the garbage daily dumped on the screens of America?"

"The original mass-exodus from the ranks of labor's cultural movement had its roots in our own profound mistakes, our watering down of the red life-blood of workers' art and culture into a sickeningly anemic fluid. An 'exodus' from Hollywood will follow, as the day the night, as a result of the continuing correction of these mistakes."

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Communist Party of America
Industrial Union of Marine and Shipbuilding Workers of America

File

PAUL SHARRON writes: "Just read your piece and like it very much. I agree that there is a large and important audience in the New York theater eager and willing to support progressive thinking. The big problem is how to give it to them. Local theater groups such as those you mention are fine but not enough."

"I have some ideas on the subject. You can help if you care to—in fact your advice is imperative. Do you want to? Then let me know and I'll spill the works. I think we've got something more than pretty talk."

By all means, let's hear these ideas. Paul Sharron, and everybody else concerned with building a people's theater. This is the time for all of us to do some hard thinking and pool our ideas. As one of the letters so well put it: "A lot of our thinking could stand a good whiskbrooming and airing."

SLOVAK COMMUNISTS RAP U. S. FILM MONOPOLY

— by David Platt —

THE American Movie Trust is determined to disrupt the nationalization of the Czechoslovak Film Industry. In an attempt to turn back the clock they are pressing for State Department intervention to restore their prewar monopoly on theater time in the little Slav republic.



The movie magnates are also putting pressure against France and England to hold up shipments of film to the Czechs, according to an article in the Oct. 28 issue of Pravda, official organ of the Communist Party of Slovakia. This big stick policy is making the United States well hated abroad.

Of course Czechoslovakia wants Hollywood films badly. But not bad enough to betray the true interests of their hard-won democracy. Not bad enough to surrender to the demand of the Americans that they have the right to operate their own "lending centers" in each major city in Czechoslovakia. The article in Pravda states that before the war the "lending centers" were the source of Hollywood's biggest profits. To go back to those days would rob the nationalization program of "a great deal of its usefulness."

Following are the main points in the Pravda story, translated and forwarded to Film Front by Calvin Brook, editor of the noted American Slovak newspaper L'Udovy Dennik:

"The demands that the Americans are presenting to us are unacceptable. They have attempted to put all kinds of pressure against us. They tried to get France and England to stop sending films to us. However, they failed in this. Something else that the Americans insist upon prevents the signing of a film agreement. We have nationalized our film industry but the Americans still demand the right to have their own lending centers in Czechoslovakia. It is the lending centers which produce the greatest profits. If we agreed to this, the nationalization law would lose a great deal of its usefulness. We believe that it will be a long while before we will see American films, but it will not be our doing."

Mr. Brook writes that the Pravda article praised the attitude of the Russians, French and English who have presented acceptable conditions to the Czechoslovak Film Industry. "Russian, French and English films are being shown, but no American films. The U. S. film representatives have withdrawn every one of their pictures."

Will the picture barons succeed in their attempts to dominate the world film market? Maurice Hindus, in a dispatch from Prague last month, said that Hollywood had as much chance of smashing the film nationalization plans of the Czechs as they had of unseating Dr. Benes from the presidency. Hindus quoted a Czech producer, who said: "We have survived Hitler. And we shall survive Hollywood."

I think that's the answer for most of the other countries liberated from fascism.

FILE

*Communist Infiltration
of Motion Picture Industry*

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FIVE

British People's Theatre Movement Plans New Successes

By SAMUEL SILLEN

THE success of the people's theater movement in England should spur our own efforts to build an independent theater based on labor. We have much to learn from British experience as outlined in a pamphlet, "People's Theater," just arrived from London.

This pamphlet tells the story of Unity Theater, founded in 1936. In its 10 years, the group has made a modest but significant contribution to the development of the theater in Britain.

The group began as a propaganda theater featuring plays of revolt. Performances were given from carts in the market place and at street corners. While it has since found a home of its own, Unity Theater has frequently returned to the scenes of its early vagabondage. Jack Lindsay's *On Guard for Spain* was performed in Trafalgar Square; many shows were given in shelters during the blitz; "Holiday at Home" entertainments were presented in the London parks.

With plays like Clifford Odets' *Waiting for Lefty* and Herbert Hodge's satirical *Where's That Bomb*, Unity Theater visited the clubs and branch-rooms of London's organized workers.



THE first home of Unity Theater was a converted Mission Hall and flophouse. The place was transformed with the volunteer help of artists, plumbers, electricians, bricklayers.

The British agitational theater was born, "and because of its nature, its audiences, soon to be knit into a loyal band of supporters, were drawn in the main from the ranks of the workers organized in trade union, cooperative society and political party."

The sincerity and dynamism of the London workers' theater attracted the rebels on the professional stage—those who felt restricted by conventional theater practice. In 1938, Paul Robeson spurned a Drury Lane contract and chose to act with the regular Unity cast in *Plant in the Sun*.

Unity Theater advanced from crude agit-prop productions to higher standards of acting and playwriting. It developed satirical musicals. It performed Soviet plays like Pogodin's *Aristocrats* and Afimov's *Distant Point*. And it nurtured a group of native playwrights. One of the outstanding is Ted

Willis, dramatic critic for the London Daily Worker and president of Unity Theater.

IN ADDITION to a playwright's school, Unity now has a school for actors and another for those concerned with production. And now, with the rise of many similar groups throughout the country, it has become possible to form a national Unity Theater Society.

Glasgow Unity recently brought its production of Gorky's *Lower Depths* to London and received a critical ovation. Aberdeen Unity Theater has built up a choir, orchestra and children's variety section in addition to its dramatic section. Cardiff Unity has given the first British production of Ostrovsky's *Even a Wise Man Stumbles*.

Unity Theater is not sectarian; it seeks to be of assistance to all other groups and organizations sincerely concerned with furthering the theater. For instance, its production of Sean O'Casey's *The Star Turns Red* was done in conjunction with a number of London's amateur societies. Unity participates in the life of the British Drama League.

While this workers' theater has left behind the "rather narrow propaganda play" of the 30's, its main effort is still to "break away from the trivial and frothy which tends to bring atrophy to so many amateur societies."

"Artistically and politically so far as resources allowed, we have taken our place in the people's struggle against fascism. These phases have been successfully concluded and neither the narrow nor the negative will take us further. The people have developed a breadth of interest and confidence which demands a new expression. . . . A people's theater then must meet these needs and it will solve its own problems in so doing."

The directors of Unity Theater feel that "Amateur actors and producers can reach a high standard but the professional can reach higher." They aim therefore to create a professional theater alongside the amateur companies. The venture will begin in London and Glasgow, functioning on a repertory basis and periodically going on tour.

This next big step in Unity Theater's evolution has been made possible by the hard work of many devoted people, and above all by the close contact between the theater and its working-class audience. We ought to study this development; we ought to shoot at this goal.

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077 (London) Pictures & Laboratory

File

An Appealing Story Of Two Leningrad Girls

By DAVID PLATT

NOW that we have compiled our list of best films of 1945 we can devote some attention to the newer productions on Broadway.

Once There Was a Girl, at the Stanley, is an appealing story of two charming little Leningrad girls during the siege. Nina Ivanova, aged nine, and Natasha Sashipina, five, appearing before the cameras for the first time, give beautiful performances. The smaller child is especially delightful as a singer and mimic. The older one, through her fine acting, conveys a deep sense of the tragedy of those days.



The girls perform against an authentic background of bombed-out buildings and streets in below zero weather. There are several moving sequences where newsreel shots are brilliantly woven into the story. The scene where Nina almost succumbs to the cold while hauling water from the lake to the house is an outstanding example of screen art based on the actual materials of life.

The outdoor scenes were photographed during the siege. The cast is made up largely of men and women who wearily staved off hunger and death to keep their city free, but the adults do not have prominent speaking roles. This is a story of the war through the eyes of the children who survived the ordeal. Once There Was a Girl belongs to the two lovable children, Nina and Natasha. Their fine portrayals leave us with a new respect for the courage and fortitude of the Russian people.

INDEXED

EX-114

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FIVE

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Notables Honor Dreiser -- Say He Will Live in Our Hearts Forever

Tributes from the world's great honored Theodore Dreiser as hosts of friends and admirers took part in memorial services for the great American writer and humanitarian. Dreiser, who died suddenly on Dec 28 at the age of 74, was buried in Forest Lawn Memorial Park, Los Angeles, Thursday afternoon. John Howard Lawson, famous screen writer, delivered the principal address and other prominent citizens participated in the services.

The messages from all corners of the world arrived by the score at the Dreiser home in Hollywood, expressing the deep sorrow at the passing of one of America's most outstanding men of letters and leader in the fight for human rights.

DUDLEY NICHOLS: "Dreiser is not dead, for his work will live on for a very long time. He was constantly evaluating the power in man, both spiritual and material. It took a titan to do it."

CAREY McWILLIAMS: "A great loss to American letters and culture. His social views were of particular interest to me, as was his action. The investigation of terrorism in the Kentucky coal miners' struggles blazed a new trail for the arts. He leaves a lasting impression upon American letters."

JAMES TULLY: "His face had the calmness of the ages to which he belonged. He was an honest writer."

ROBERT ROSSEN: "He had clear eyes. He saw America as it was. He had vision. He saw America as it might be. We could only honor him by dedicating ourselves, as he

did in his lifetime, to the truth."

LION FEUCHTWANGER and HEINRICH MANN: "Theodore Dreiser was the first writer of this hemisphere consistently to apply the naturalistic technique in all his work. Thus he was not only able to give America her first great realistic novel but at the same time open up to the whole world the inner reality of this country. He and his work will forever constitute an important chapter in the history of international literature."

ALBERT MALITZ: "As man and artist Dreiser was like a rushing stream of water that is both deep and broad. He was big enough as a man to make mistakes—and he made them. But he never wrote a cheap word—he never wrote except out of the deepest integrity—and as a man and artist he linked his work and fate with that of the life of the American people. Often abused, reviled and misunderstood he stands out above all criticism as one of the giants of American letters."

JOHN HOWARD LAWSON: "Long live Theodore Dreiser — 'America has lost a really great

figure. Dreiser represents all of the best and richest qualities of the arts since 1900 in political profoundness and awareness in American life. He was the greatest living literary figure in the country to his last day."

LESTER COHEN: "A great writer and a great humanitarian."

H. L. MENCKEN: "It is hard to think of his work as ended. What a man he was."

JOHN WEXLEY: "I knew Theodore Dreiser only slightly—as people are introduced and chat casually in chance meetings through the years—but always my heart would quicken, for I knew I was in the presence of a giant and shook the hand of history."

"And now he takes his place

among the giants of America with Paine and Whitman, with London and Norris, with all truly enduring and great American writing. And he takes his place together with the towering giants of other lands, with Zola and Gorky, with Rolland and Dickens and Anatole France.

"And as we revere and cherish their memory, so Dreiser shall be in every land, by all the millions who have been enriched by his work and his great courage and his noble mind."

WILL DURANT: "He was undoubtedly the greatest American writer of our generation. A fascinating character, a kind of monolith of pugnacious idealism."

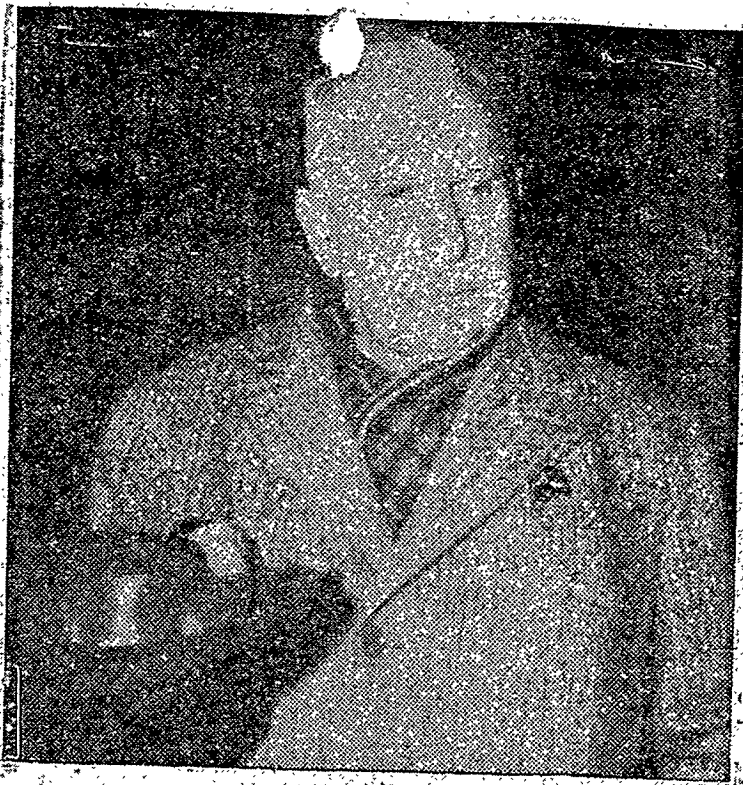
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THEODORE DREISER



LION FEUCHTWANGER



ALBERT MALTZ



JOHN HOWARD LAWSON



ROBERT ROSSEN

me

100-138754-A

Dreiser Buried, Hailed as Great Writer and Man

Special to the Daily Worker

LOS ANGELES, Cal., Jan. 4. — Theodore Dreiser, one of the greatest of American writers, was buried yesterday in Forest Lawn Cemetery, following simple memorial services in the Church of the Récessional. He died Dec. 28, at the age of 74.

Rev. Alan Hunter of Hollywood Congregational Church officiated.

Pall bearers were Will Durant, Charles Chaplin, Dudley Nichols, Leo Gallagher, Lt. Geo. Smith, U.S.N., Mark Goodman, Dan James and E. Tobey.

LAWSON PAYS TRIBUTE

Dreiser died a proud and open Communist, and it was with this in mind that John Howard Lawson spoke of the monumental power and significance of his life, calling him "a man who truly lived up to the responsibilities of a man of culture."

Dreiser, as Lawson pointed out, was not the "brutal pessimist" some literary critics have made him out.

"The totality of his life," said Lawson, "showed that he understood the driving force of the social ideal, even where it is mutilated and hurt, bringing suffering into the open so it could be understood and healed."

Lawson called it "a disease of our time" to divide thought and action, and showed that Dreiser's becoming a Communist was fulfilling the logic of life, growing out of his defense of Mooney, Sacco and Vanzetti, the Scottsboro boys and the miners of Eastern County.

Soviet Messages Pay Tribute to Dreiser

A message of condolences on the death of Theodore Dreiser, whose works are widely read in the Soviet Union, was received yesterday by Corliss Lamont, chairman of the National Council of American-Soviet Friendship, from Nikolai Tikhonov, President of the Union of Soviet Writers.

Said Tikhonov: "News of the death of Theodore Dreiser came as a great shock to us all. This outstanding writer enjoyed well-deserved popularity among all sections of Soviet readers."

"In the person of Theodore Dreiser, we are burying not only a great writer but a prominent progressive, an outstanding friend of the Soviet Union and a fighter against fascism and all forms of reaction. The memories of Theodore Dreiser will be forever retained by Soviet writers."

Another message was received from Vladimir Kamenov, president of VOKS, (Society for Cultural Relations with Foreign Countries) and Samuel Marshak, vice-president of the Literature Section of VOKS, expressing heartfelt condolences to American writers on Dreiser's death.

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85 JAN 8 1946

Barry M. Burt

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60 JAN 9 1946

'Lost Weekend,' 'True Glory' Win Awards From N.Y. Critics

by David Platt

THE Paramount film *The Lost Weekend* nosed out Lester Cowan's *Story of GI Joe* by one vote to win the N. Y. Film Critics award as the best film of 1945 (our choice was *Story of GI Joe*).

Ray Milland's characterization of the chronic alcoholic in *The Lost Weekend* was the majority choice as the best male performance of the year (he got our vote too).

Billy Wilder won the best director ribbon for his work on *The Lost Weekend* (William Wellman, director of *GI Joe* was our preference).



In the feminine department, Ingrid Bergman walked off with top honors for her performances in *Spellbound* and *Bells of St. Mary's* (We liked Deborah Kerr, star of *Love on the Dole*).

Special scrolls were awarded to the Anglo-American war documentary *The True Glory* and the U.S. Navy-20th Century Fox film *Fighting Lady* (OK with us).

Seventeen critics from metropolitan newspapers participated in the voting which took place on Friday afternoon at the headquarters of the N. Y. Newspaper Guild, 40 E. 40th St.

Under the Critics Circle's by-laws the balloting was conducted on a two-thirds majority basis for the first five ballots, with a simple majority prevailing on the sixth and final ballot.

CLOSE VOTE

STORY OF GI JOE ran neck and neck with *The Lost Weekend* throughout the six ballots that were cast. The final vote was *Lost Weekend*—9, *GI Joe*—8. Only two other films were nominated: *Colonel Blimp* (two votes); *State Fair* (two votes).

Ray Milland won out over Robert Mitchum of *GI Joe* in the fourth ballot, receiving 13 votes to four for Mitchum. Zachary Scott, Gary Cooper, Roger Livesey, James Dunn, Gene Kelly and James Mason all received one vote apiece during the balloting.

Ingrid Gergman overpowered a field that included Joan Crawford, Peggy Ann Garner, Bette Davis, Deborah Kerr, Rosalind Ivan (Corn Is Green) and Margaret Rutherford (*Blythe Spirit*). The final (sixth ballot) showed Bergman nine votes; Garner two; Crawford three; Kerr three.

Billy Wilder, director of *Lost Weekend* won by the narrow margin of one vote over William Wellman of *Story of GI Joe*. Other directors in the running were Jean Renoir (*Southern*), Michael Powell and Emerich Pressburger (*Colonel Blimp* and *Silver Fleet*) and Leopold Lindtberg (*Last Chance*). The final result was Wilder nine, Wellman eight.

Gen. Eisenhower will receive the special scroll given to the Anglo-American film *The True Glory*. The awards will be made on the Philco Hall of Fame program over WJZ-NBC, 6 p.m., Sunday, Jan. 20.

VOTING critics were Otis L. Guernsey, Jr., New York Herald Tribune,

David Platt, Daily Worker, Thomas M. Eryor and A. H. Weller, New York Times, Kate Cameron and Dorothy Masters, Daily News, Alton Cook, World-Telegram, Rose Felswick, Journal-American, John T. McManus, PM, Irene Thirer and Archer Winsten, New York Post, Edgar Price, Brooklyn Citizen, Jane Corby, Brooklyn Daily Eagle, Howard Barnes, Herald Tribune, Bosley Crowther, New York Times, Wanda Hale, Daily News, and Leo Mishkin, Morning Telegraph, voted by proxy.

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Boyd Jones

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FIVE

59 JAN 15 1946

Communist Infestation of Motion Picture Industry

FILMED PROBE TODAY

At 11 o'clock this morning the Tenney legislative committee's probe into Red Fascist activities in the Hollywood movie scene and on the Los Angeles campus of the University of California will open at the State Building here.

Senator Jack B. Tenney, chairman of the eight-man joint committee of state Senators and Assemblymen appointed to unearth the facts behind un-American activities in California, has announced that nearly two score witnesses will be called in a four-day session.

Among them will be Dr. Clarence Dykstra, U. C. L. A. provost, and eight of the university's present and former professors. Also to be called will be Herbert Sorrell, boss of the recent bloody Hollywood film strike.

Conducting the questioning will be Richard Combs, the committee's attorney, who in years of the group's activities has spade-worked the unearthing of wide Communist and subversive plotting in the state.

- Mr. Carson
- Mr. Egan
- Mr. Gurnea
- Mr. Hendon
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease
- Mr. Rosen
- Mr. Tracy
- Mr. Ladd
- Mr. Nichols
- Mr. Clegg
- Mr. Coffey
- Mr. Glavin

[Signature]

W. J. [Signature]

Ben Gardner

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LOS ANGELES EXAMINER

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Film Front

Anti-Semitism in Film 'Men In Her Diary'

by David Platt

There's a nasty anti-Semitic sequence in the Universal film *Men In Her Diary* now making the rounds of the neighborhood theatres. During a divorce court trial, one of the lawyers gets an actor called Douglas Crane on the witness stand. "Now tell the court what your real name is", he demands. The actor, played by comedian Alan Mowbray, hems and haws, turns and twists. "Come, come my man", the lawyer insists, "what's your real name". The witness, his head hanging in shame, answers apologetically—"Ichabod Schmaltz."



On hearing this the whole courtroom bursts into laughter. It spills over into the Third Avenue Theatre where we saw the picture. Then the lawyer proceeds to toy with the name 'Schmaltz' much in the same way that Rankin and Bilbo play around with foreign names in Congress.

The screen play which includes this offensive scene was written by F. Hugh Herbert and Elwood Ullman and directed and produced by Charles Barton. All these gentlemen will probably deny that they meant any harm. "Some of our best friends are Jewish", they will say. But the sequence in question has absolutely nothing to do with the rest of the divorce story. It appears to have been thrown in for the sole purpose of creating laughter at the expense of the Jewish people.

The Nazi-like gag in *Men In Her Diary* is on a par with Universal's reactionary *Captive White Woman* and its sequel *Jungle Woman*, which were about a mad scientist who created a wild Negro girl by injecting the blood of an ape into the veins of a white girl.

There must be something decidedly rotten at a studio that will permit such biased stories to be made. You can do something about it. You can let your neighborhood theatre manager know how you feel about such films when they come your way.

Happy New Year to all friends of Film Front.

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INDEXED

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FIVE

57 JAN 16 1946 15

Modern Art Museum Revives Fact Films of Past 30 Years

by David Platt

The best film news of the month is the opening tomorrow (Jan. 1) of a six-months series of documentaries and newsreels of the last 30 years at the Museum of Modern Art, 11 W. 53d St., N. Y. C.

The series will run through July 14, 1946, and will range from the Pathe newsreel of Woodrow Wilson signing the declaration of war in 1917 to "To the Shores of Iwo Jima," a Navy film made in 1945.



Iris Barry, curator of the Museum's Film Library, points out that only a fraction of the fact films produced since World War I have been shown in theatres. She adds: "The series is particularly intended

for the vast segment of the public that heard these films spoken about without being able to see them, and others who wished unavailingly for a chance to see for a second time pictures like *Desert Victory* or *The True Glory*.

Newsreels made exclusively for the armed forces, and the famous cartoons featuring Snafu, will be included along with many other heretofore secret training and incentive films.

Each program will run three or four consecutive days: Weekdays, including Saturdays, at 3 and 5:30 p.m. Sundays and major holidays, at 1:20, 3:30 and 5:30 p.m.

The schedule for January is as follows:

- JAN. 1-3—AN OUTLINE OF THE NON-FICTION FILM
In Seville, 1909; Pathe Newsreel, 1917-'31; Pacific Problem, 1943;
- JAN. 4-6—SOURCES OF DOCUMENTARY I
Kino Pravda, 1922; Battle of Somme, 1927; Nanook of the North.
- JAN. 7-11—SOURCES OF DOCUMENTARY II
The Covered Wagon, 1923; Ballet Mecanique, 1924.
- JAN. 11-13—SOURCES OF DOCUMENTARY III
Ten Days that Shook the World, 1927; The Bridge, 1927.
- JAN. 14-17—TRAVEL FILMS: NEW STYLE
Grass, 1925.
- JAN. 18-20—THE DOCUMENTARY FILM
Moana, 1926.
- JAN. 21-24—THE ADVANCE GUARD
Rein Que Les Heures, 1926-27; Berlin: Symphony of A Great City.
- JAN. 25-27—TRAVEL FILMS: NEW STYLE
Chang, 1927.

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59 JAN 15 1946

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Communist Infiltration
of Motion Picture Industry

*"Worker's Guide Selects Best
Films of 1945"

44-30-46

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INDEXED

EX-37

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Date 12-20-45
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56 JAN 21 1946

GERMANS IN BREMEN RIOT AGAINST ANTI-NAZI FILM

by David Platt

A SHOCKING example of American incompetence in occupied Germany is revealed by an incident that recently took place in a movie theatre in Bremen. As reported in the current issue of Variety, the John Howard Lawson film *Action in the North Atlantic* was being unreel-



before a crowd which included former members of the German Navy.

One scene showed a German submarine deliberately ramming a lifeboat filled with Allied seamen. "That's a lie," a German naval man in the audience shouted. Others took up the cry of "propaganda." Soon the entire house was in an uproar. A group of Nazis got up to leave the theatre. On their way out they forced others to go with them.

Instead of apprehending the ringleaders of this fascist demonstration, and compelling the Germans to squirm in their seats until the picture was finished, the Americans in charge retreated shamefully from the situation. When last heard from they were meeting to discuss the possibility of eliminating from *Action in the North Atlantic* and other anti-Nazi films all scenes which might create resentment in the soft hearts of the sensitive and peace-loving Germans. With this kind of appeasement going on all along the line, is it any wonder that the American-occupied German zone is dangerously snafu?

LIP-SERVICE TO DEMOCRACY

Jack L. Warner, vice-president in charge of production at Warner Brothers is again making hypocritical speeches in public about the screen's responsibility in the prevention of war and fascism. "Films must demonstrate the democratic way of life among peoples in small groups as well as in national groups," he told a roomful of picture executives a few days ago. "All of us must shoulder our full responsibility or seeing that it doesn't happen here." This from the chief of a studio that recently demonstrated its understanding of the democratic way of life by using tear gas and high-pressure fire hoses against its striking employees.

Like a cracked phonograph record which requires only a slight push to set it off, Jack Warner prattles on and on about democracy and brotherly love with all the sincerity of a publicity writer for General Motors. He assures us that his studio will continue its policy of "blending entertainment with good citizenship." This lead of moonshine is served as though Warners' fascist assaults on pickets never took place. It's like tuning in a speech by a wife-beater favoring full equality for women, or listening to a safe-cracker's arguments for a world bank. Sorry, Mr. Warner. It's deeds, not words that count today, and your deeds since the end of the war smell to high heaven.

HOLLYWOOD AND FRANCE

The French Government now proposes to limit all film imports to 90 features annually. This means that Hollywood will have to share its playing time in France with the Soviet Union, Czechoslovakia, Great Britain and Italy. To the U. S. movie magnates who had a virtual monopoly in France before the war, this is the worst possible insult. How dare the French put Hollywood films in the same class with films made by Laborites and Communists? It's like inviting ditch-diggers and truck-drivers to share a box at the opera with J. P. Morgan. "If the plan carries, Frenchmen will be told what they should see," writes James M. Jerauld in a recent issue of the magazine *Boxoffice*. "Looks like another of those things where State Department pressure could be helpful," he adds.

Sam Rausch of the Bronx who called our attention to Jerauld's remarks says, "It demonstrates pretty much what the film monopolists and big business in general take to be the real purpose of the State Department." Rausch sees in the trend of thought of men like Jerauld a "rare example of open and brazen confessing by the capitalist mind which pictures the world in dog-eat-dog terms." He notes the "pitiable attempt to color the brigandage by 'concern' for French moviegoers who would otherwise be told what they should see." He concludes: "Frenchmen owe Mr. Jerauld a great debt of gratitude for attempting to rescue them from the pernicious influence of French cinematic culture."

SCREEN GUILD BATTLE FOR JOBS

The Screen Writers Guild is fighting to get a minimum guarantee of 12 weeks in the movie industry for all screen writers returning from service. About 60 eligible writers have returned from the war and 37 of them are out of jobs. The SWG has given the major studios a list of these unemployed vets. If work is not found for them within 30 days from Dec. 10 the SWG will demand a minimum of two six-week jobs for the vets within 90 days from the date they became available for

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Education Features Handwriting

Films Used with
Startling Success in All
Phases of Army Training
By Pvt. Ralph Friedman

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60 JAN 9 1946

Eisenhower's Ex-Film Chief Hits Power Politics by Movie Magnates

by David Platt

Evil effects on international affairs are being produced by Government officials and movie producers who are more concerned with securing markets than bothering whether the films exported were harmful to the best interests of their country. This charge was made by Sidney T. Bernstein, former liaison film chief of SHAEF under Gen. Dwight D. Eisenhower, last Thursday in a speech before the faculty and student body of Washington Square College of Arts and Sciences of New York University.

Bernstein, who is chairman of England's largest independent theater chain, spoke at the invitation of the college's motion picture department.



The "terrifyingly powerful opinion-swaying force of the film" was being misused by producers who "made films and released them to the world market without the faintest qualms about the social and political results," Bernstein charged.

He pointed to a Hollywood producer who once referred to the 120,000 prints of U. S. films released every year as "America's 120,000 ambassadors."

Bernstein asked: "Did it occur to him that they might not all be good ambassadors?" He added: "But when the war came, this indifference changed. And it was found very speedily that many films were providing dangerous ambassadors. Indeed, in fact, so alarmed were your authorities that meetings were arranged with leading producers to try to open their eyes to the harm that was being done."

The motion picture is the most powerful international language for spreading knowledge and understanding, Bernstein emphasized. "For what purpose that language is used, by whomever the films are made, is vitally important to every one of us."

DISTORTED FILMS

To make his point still stronger, Bernstein cited "the effect of irresponsibility in film-making during the war."

He said: "When SHAEF went into Europe, we were somewhat embarrassed to find that, contrary to expectations, the Germans had not removed all the old Allied films. Theater owners in France, Belgium, Holland, Greece, etc. had cunningly hidden old films in their cellars to bring out when the Nazis went home."

"Some of these films had to be banned by SHAEF because some were anti-Russian, others anti-British, and many just pretty unhappy conceptions of relations between the Allied nations generally. Some showed the worst aspects of American life, and these were considered unsuitable while your troops were in battle a few miles away."

The end of the war, Bernstein said, raises the question, "whether we can afford to return to the old light-hearted system of disseminating distorted pictures in attractively-labelled bottles." The problem, he asserted, was a serious one because it would inevitably produce evil effects on international affairs.

DISHONEST MOTIVES

"You have sent thousands of films all over the world," Bernstein reminded his listeners. "Have these films given a true picture of American life?" He maintained that films giving an accurate picture of America's "social shortcomings" would give the rest of the world a better understanding of this nation than pictures showing "an excess of wealth or an excess of sex."

Bernstein warned against the introduction of "political doctrine" into their films by commercial producers. He said: "In addition to the danger of reflecting the bias of a single man, there is always an element of risk when people who have

not thought carefully on a subject are allowed the exceptional opportunity of a public organ such as the screen to air their views to huge audiences."

"It is when a film is made for some ulterior motive that the danger arises of its doing harm," he stressed. "When it is made only because it is box-office, because it serves a political cause, or because it is a vehicle for a highly-paid star, then it is not an honest film and internationally it is likely to be harmful."

Bernstein charged that films "become restricted to a narrow range of subjects or begin to treat their subjects in an artificial and one-sided way" only when the artist is handicapped by "social or political pressure, or unreasonable censorship, or undue concentration upon the need to make a profit."

There you have one of the most sensible statements on the critical problems confronting Hollywood in print. It deserves to be studied by everyone who takes films seriously.

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INDEXED

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58 JAN 29 1946

Times Critic Blasts MacArthur Film

by David Platt

BOSLEY CROWTHER, film critic of the N. Y. Times, yesterday charged that the 54-minute War Department film **Appointment in Tokyo** is a heavy glorification of one man—MacArthur, and a mockery of the "anonymous foot-soldier fighting grimly on Leyte and in Manila's streets."

Last week, the Daily Worker made practically the same charge. We said the film gives the impression that the haughty General with the Barrymore profile won the war all by himself. "Not only is there no reference to the aid given by England, Australia, New Zealand and the Soviet Union, but there's not one word of praise for the GIs who fought under the tall, thin man with the long cigarette holder."



Crowther said: "Instead of telling straightly and in the manner of previous war-fact films the grim, unvarnished story of our forces' battle on to Tokyo, this film employs such clichés of the melodramatic school as hands plunging bloody daggers into maps and spectral soldiers on the screen."

"It also goes in very heavily for the personal-glorification approach—the hero here being General MacArthur, who is shown no less than 26 times. (We counted only 13. The film is so dull we may have fallen asleep during the other 13 times that MacArthur was being photographed.—D. P.)

"Such studied coloration is a mockery, almost, of those scenes which show the anonymous foot-soldier fighting grimly on Leyte and in Manila's streets. The effort to publicize this picture as the official resume of the Pacific War—and to compare it on any level with *The True Glory*, the European war film—is purely expeditious and should not be accepted publicly. The shame is that some excellent footage should have been so unworthily used."

APPOINTMENT IN TOKYO was recently described by another columnist as "the greatest piece of propaganda for MacArthur for President in 1948 ever to be put on celluloid." Two leading British newspapers assailed the documentary for neglecting Britain's role in winning the war in the Pacific. As a result of this criticism, the War Department was reported to have added a "foreword" giving the armies and navies of all our Allies including the Soviet Union, a share of credit for the victory. No such "foreword" appears in the picture now on view at the Gotham Theatre. That's only one of a host of things that's wrong with *Appointment in Tokyo*.

BIG BUSINESS AND 16mm FILMS
FOLLOWING up our recent story on big business entering the 16mm film field, we note a Wall Street Journal report of the incorporation of a new war veterans' movie company to be known as **Pictorial Research, Inc.** Brigadier General O. F. Cauldwell will head the organization when he retires from the Marine Corps as chief of the training and replacement command. Louis de Rochemont, co-founder of the March of Time and now a producer for the 20th-Century Fox will serve in an advisory capacity.

Also add Elgin National Watch, Institute of Life Insurance, Pan-American Airways, Reynolds Metal Company, Kellogg's Cornflakes, American Locomotive, Knox Gelatine, Quaker State Oil, Stetson Hat, Richard Hudnut and Ponds Extracts, Inc., to the growing list of firms planning 16mm films to advertise their wares. Many of these films are being produced for circulation in schools. Ponds, for example, have just completed a three-reel classroom film titled *Grooming*. It will tell teenage girls in 5,000 schools throughout the country that Ponds cold cream and Ponds cleansing tissue are essential to good looks.

The Institute of Life Insurance is distributing to schools a film, titled *The Search for Security*. It's a high-sounding title to cover up a search for new victims for insurance. The Wine Institute has a three-reel color film on health through drinking. What Knox Gelatin and Elgin Watch have up their sleeves will soon be known. Richard Hudnut will advertise his "DuBarry Success School" in a two-reel subject called *Fit and Fair* designed to attract high school girls. A whole raft of meretricious films like these are in production, telling young and old what they should do to get rid of blackheads, warts, dandruff, double-chins, pink tooth-brush and that tired feeling in the morning.

If the industrial-film boom continues it may lead to a more direct tie-up between the major Hollywood studios and the National Manufacturers Association, whereby any advertiser who has the wherewithal will be able to get his product mentioned in a Hollywood feature by an actor like Cary Grant. Is it so difficult to picture Cary walking into a grocery store on Park Ave. and asking for Hector's Crackles, or Lana Turner, heavily dosed with a perfume clearly identified as Hudnut, being pursued by a roomful of men with a strong sense of smell?

Watch your films closely from now on. What you are seeing may be an ad for Alka-Seltzer or an anti-labor blurb from General Motors.

INDEXED

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page 57 JAN 1948
DAILY WORKER

Date 12-17-45

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Commercial Infiltration of
Motion Picture Industry

Hollywood Shelves a Great Movie Script on Anti-Racial Theme

— by David Platt —

The trend away from socially significant films is highlighted by the suppression of one of Hollywood's most powerful screen stories on an anti-fascist, anti-racial theme.

We refer to the shelving of the script based on Edward Chodorov's anti-fascist play *Decision*. The movie story, which we read in manuscript form not long ago, is a smashing indictment of American fascism. The producers backed down after paying a fortune for the screen rights, because the script prepared by one of Hollywood's ablest writers, dared to show a direct connection between pro-fascist newspapers like the *Daily News* and the growth of racial prejudice.

They rejected the script because it exposed the subversive work of groups like the Christian Front and the Silver Shirts. And because a fascist-minded American Senator is pictured as deliberately carrying on a campaign against the unity and internal peace of the American people, playing north against south, east against west, whites against blacks, gentile against Jew.

VITAL SOCIAL DRAMA

This eloquent screenplay was withdrawn from production because, like Sidney Howard's *It Can't Happen Here* which was suppressed by MGM a few years ago, it focuses a strong light on a vicious group that seeks to divide and rule America according to the laws of the jungle.

The film story contains significant scenes like this: Mr. Riggs, democratic principal of the school is trying to find out why Frances, a 15-year-old delinquent cannot get along with her classmates).

R.: Frances, I have been hearing complaints against you from your fellow classmates.

F.: (Viciously). Who for instance? That dirty little Rosenbloom.

R.: (Slaps his hand down on desk angrily). Now we'll have none of that do you hear. (For the first time we see that Riggs can be a fighter if need be).

R.: Frances, what do you have against the school?

F.: (Suddenly shouts viciously). I don't like Jews and I don't like

R.: Who taught you to say things like that?

F.: No one taught me.

R.: Tell me Frances, how do you feel about Catholics?

F.: I don't like Catholics.

R.: How I see, Italians?

F.: I don't like Eytalians.

R.: Irish, I don't like rish.

R.: (Suddenly.) What about the Indians?

F.: (Caught off guard). Indians?

R.: Indians?

F.: I don't like Indians.

R.: What do you like Frances?

F.: Americans.

R.: (Stares at her a moment). Then, tell me about an American, Frances. What's he like?

F.: What are you talkin' about?

R.: Go on, tell me.

F.: Well, he's white and he's Protestant and he loves his mother.

R.: (Stares at her a moment). Then what else?

F.: (Shrugs her shoulders). That's all.

R.: Frances, in your sense, there's no such thing as an American.

F.: No such thing, you mean to sit there and tell me I'm an American.

R.: Wait a minute. So am I. So

is Jim McDermott, the colored boy who's going off to camp tomorrow. So is Malcolm Levy. Don't you see, America is an idea. An American is someone who believes in that idea.

F.: (Looks at him very suspiciously for a moment). Yeah—what idea?

R.: (Very casually). All men are created free and equal—ever hear of that?

F.: Sure, seen it on the statue in city hall square.

R.: Liberty and justice for all—for all—Frances—ever hear of that?

F.: That's what we recite in assembly every morning. . . . Say is that . . . an idea.

R.: (Smiles, nods). That's THE idea. If you pull down that idea Frances, you pull down America. No American wants to do that Frances. See what I mean.

THE BITTER TRUTH

The producers buried the script because it says things about racial intolerance that have never before been said on the screen. This scene in front of a fire house, for example:

Dolan: Didja see this? A Citizens' Committee is going to fight race prejudice in town.

Tommy: We never had any trouble like that in town before. How'd it happen?

Frank: What is race prejudice exactly?

Callahan: It's when you don't like blacks or Jews, ain't it Dolan?

Minelli: It's when you ain't supposed to like an Irish mick like old Callahan.

Callahan: Or a spaghetti like you either Minelli.

Dolan: And you ain't supposed to like Catholics.

Tommy: Well who the devil are you supposed to like then.

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EX-40 85 JAN 9 1946

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Production of Hollywood

Ben M. New

35

Dolan: Why ain't you heard. Y'gotta have just the right nose, neither too long or too short; not too hooked or too snub, and the right hair, not too curly or too straight. Everything's got to be just right. Then y' parents has got to be in this country just the right number of years; not too long, cause they'll think you're an Indian, not too short, because they'll think you're one of us. You gotta go to the right church, vote the right ticket, think the right thoughts and hate the right people. That's all.

Callahan: And don't forget you have to go around saying the Jews have got all the money and the Irish ain't got any.

Tommy: Who started this stuff?

Dolan: A newspaper can start it.

(At this moment the town's fascist sheet comes out on the streets with an editorial calling upon the citizens to do something about the influx of "common laborers foreign to our way of life.")

WARNS THE PEOPLE

This is the first screenplay, in all the years that I have been going to the movies, that shows how and by whom the disease of race prejudice is deliberately planted in the minds of young and old. It will not be made into a film because it blasts the haters of democracy in our midst with the power of an atom bomb and warns the people to be on the alert for this "new thing" that's come into our lives.

"You'll hear some people say: his skin is a different color than mine—he's not an American. Ask them what they mean by an American? You'll hear others say—he's foreign born. Ask them what he means by an American. Discover the original meaning of the word American—and live for it, fight for it."

The decision not to produce this important work, which I believe would shake the country to its roots, is a cultural calamity of towering proportions. Imagine a ten-reel film, a hundred times more powerful than Sinatra's *The House I Live In* and you will understand why I say this. I don't know what can be done about it at this time. Let it be known, however, that Hollywood has turned its back on a great democratic story at a time when anti-Semitism and Jim Crow are a graver threat to our liberties than ever before in the nation's history. Put it down as another example of one step forward, two steps backward, too little and too late; the public be damned.

Catholic Films In Hollywood Criticized

With Bing Crosby's Bells of St. Mary's installed at Radio City Music Hall, another big Catholic film appears to be under way at MGM. It is titled The Risen Soldier. James K. McGuinness, an officer of the reactionary Motion Picture Alliance, is producing it. He is now in New York conferring with Archbishop Spellman on the story.

On Dec. 2 we pointed out in The Worker that the Catholic Church had a virtual stranglehold on religious scenes in Hollywood films. Almost every church that flashes across the screen is a Catholic Church. Crosby's Going My Way and Bells of St. Mary's Franz Werfel's Song of Bernadette, A. J. Cronin's Keys of the Kingdom are all Catholic films. No comparable films about the Protestant faith have been produced.

We said: "In a land where the membership of the Protestant Churches far exceeds that of the Catholic Church, this unequal treatment leads to all kinds of suspicions. This inequality is even more glaring in the case of films concerning the Jewish faith."

PM AGREES

This opinion is shared by John T. McManus, PM film critic. In his view of Bells of St. Mary's on Dec. 7 McManus sharply criticized the growing number of Catholic films to the "complete neglect of films treating with any other religion."

He said: "If Hollywood doesn't pluck up enough courage to say this pretty soon, it is pretty certain that the movie audience itself will make it clear via box-office veto that Hollywood is turning out far, far too many Catholic films to the complete neglect of films treating with any other religion. There have been four major religious films, all Catholic, in the last two seasons—The Song of Bernadette, Going My Way, The Keys of the Kingdom and now The Bells of St. Mary's—and all but the most devout must concede, I think, that this is 'way too much of a good thing.'"

A DANGEROUS TREND

Religious intolerance is on the upgrade in America. Hollywood, which could do so much to help curb this menace, has yet to make a single major story against anti-Semitism. The film industry, instead, has sunk millions into non-controversial films glorifying the Catholic priesthood. This will go on until the producers' intolerant attitude toward all religious groups but one is vigorously challenged.

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FIVE

57 JAN 16 1946

motion picture industry

Catholicism in
America

Communist Vets Oppose Sale Of Nazi Films

By DAVID PLATT

The New York State Veterans Commission of the Communist Party yesterday announced that it will oppose any attempt to show Nazi propaganda films to the American public.

A statement signed by Louis Sass, Director of the Communist Vets group, expressed alarm at the renewed efforts of a group of irresponsibles in Washington and New York to auction off 600 Nazi-produced pictures now locked up in the vaults of the Alien Property Custodian.

Sass urged "all veterans groups and progressive vets in unions to send telegrams of protest immediately to the Alien Property Custodian in Washington.

"The proposed sale of these vicious films is an insult to every veteran of World War II. We would be betraying the trust of the men who died if we permitted this seditious propaganda to get a foothold in America. We fought fascism in Germany. We shall continue to oppose with all our might any attempt to plant the Hitler evil in the minds of American audiences. Every veteran should lift his voice against putting these degrading films up for public auction."

BRIEF HISTORY

Last summer, when the Alien Property Custodian announced his plan to sell the films publicly, the Daily Worker charged that they would provide Hitler's cohorts in this country with a powerful and destructive weapon. "What Hitler could not achieve while he was in power will become a reality now with Government help."

One of the films in the block to be sold was Johanniseuer (St. John's Fire), a Nazi film built around the ancient Teutonic "free love" festival, the night Germans got rid of all their inhibitions. Another featured Marika Rokk, a Hungarian actress who spied for Hitler in Spain and Portugal and was responsible for the death of countless Allied soldiers. One titled Zu Neuen Ufern (Towards New Shores) was based on the Nazi theory that "all Australians are descended from criminals."

Protests from trade unions, civic and professional groups and quick action on the part of a group of U. S. Congressmen forced the Alien Property Custodian to halt the sale.

Recently, as a result of pressure from Roger Baldwin, director, and Arthur Garfield Hays, chief counsel for the American Civil Liberties Union, the Custodian's office reopened the case. A final decision as to whether the films will be auctioned off will be made shortly. Your protests will figure heavily in the final disposition of the pictures.

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National Picture Industry

Bartlett Gardner
Wendover

25

Glaring Inequalities in Film Treatment of Religious Groups

By David Platt

SEE that 40 Protestant church boards have united to form the Protestant Film Commission, a pressure group that will try to get films about the Protestant faith produced in Hollywood.

Up to now the Catholic Church has had a virtual monopoly on religious scenes in pictures. Almost every church in a Hollywood film is a Catholic church. Crosby's *Going My Way*, *Bells of St. Mary*, *Song of Bernadette*, are all Catholic films. There have been no comparable films about Protestant churches. In a land where the membership of the Protestant churches far exceeds that of the Catholic Church, this unequal treatment leads to all kinds of suspicions.

This inequality is even more glaring in the case of films concerning the Jewish faith. One can recall but one serious attempt to show Jews worshipping in a Synagogue. It was one of the best scenes in the Warner Bros. short *Haym Solomon* which paid tribute to the fine work done by Jewish patriots during the American War of Independence.

The recent Columbia film *None Shall Escape* showed a Synagogue in Poland being destroyed by Nazis. This interesting film also portrayed a deep friendship between a Nazi-hating Catholic Priest and a Rabbi.

It has been many years, however, since the films have touched intelligently upon some phase of contemporary Jewish life in this country. I doubt whether Bing Crosby's streamlined production of *Abie's Irish Rose* which he has announced, will answer the need.

This old war-horse by Ann Nichols was forced off the air a couple of years ago for its offensive caricatures of Jews and Irish. It has no place on the screen in this hour of Jewish suffering.

I DON'T know whether the quality of Hollywood films will improve as a result of the new pressure group set up by the 40 Protestant churches. I do believe that better films will come faster when Protestants, Catholics, Jews, Negroes and other racial, religious and national minorities unite with the great trade union movement to build a mighty audience association that will force the studios to give the people what they want.

BIG STICK POLICY

HOLLYWOOD, which is one of the most formidable monopolies in the world, refuses to sell pictures to Czechoslovakia because the little Slav republic has "nationalized its film theaters and thereby established a state monopoly of films." So writes Maurice Hindus in a dispatch from Prague to the N. Y. Herald Tribune.

The American producers contend that since they do not deal with a monopoly at home, they see no reason why they should deal with a monopoly abroad. The question arises: How is it possible for a monopoly to deal with itself?

Czechoslovakia wants American films badly and is prepared to offer Hollywood producers fair terms. But the film barons in this country are unwilling to do any business with the Czechs unless they are guaranteed a monopoly of theater time for their films.

Czechoslovakia did not go through four years of brutal war against the Nazis to become a patch of grass in an American imperialist garden.

The Czechs have contracts with Soviet film studios which they intend to fulfill. They want to produce their own films. They refuse to be black-jacked by a trust that wants to hog everything in sight, and they interpret Hollywood's position as an attempt to break the films nationalization decree.

Hindus says that Hollywood has as much chance of accomplishing this as it has of unseating Dr. Benes from the Presidency. He quotes a Czech film producer who says: "We have survived Hitler. And we will survive Hollywood."

THE Hollywood trust also seeks a monopoly in France. The French Government wants to limit American films to 60 a year, along with 60 Soviet films and 60 British films. This represents a reduction of 60 percent in the number of Hollywood films (150) allowed under the French-American trade agreement of 1938. And a considerable increase in the number of Soviet and British films permitted in France before the war. The French feel that this will reduce the number of sub-standard Hollywood films and also give their own industry a chance to grow.

But Hollywood producers insist that France should be held strictly to the 1938 trade pact. They point out that France is dependent upon America for food. They warn that any attempt to arbitrarily reduce American films to the trade status of Britain and Russia will endanger French-American relations.

This is political blackmail of the first water. It's a sign that the war was just a bad dream to the merchants of film fun. As far as they're concerned the world has not changed during four years of anti-fascist war. Hollywood still thinks she is a glamor girl who has only to enter a room and all conversation will stop.

Among other things, the war has taught the liberated countries that films can be as persuasive and as effective as bombs. Europe saw how the fascists used films to divide and terrify the occupied peoples. The new people's governments reject the light-minded attitude of most Hollywood producers toward this great visual art. They are determined to control the screen so that it serve rather than stultify or ensnare mankind.

Motion Picture Industry

INDEXED

EX-11

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87 DEC 21 1945

56 JAN 8 - 1946

Notes on a New Warner Bros. Film

By DAVID PLATT

"SARATOGA TRUNK" (Warners) is a trashy film about an adventurous New Orleans lady who can't make up her mind whether to marry for money or love.

Ingrid Bergman, who is badly miscast in a role that should have gone to someone like Lana Turner, and Gary Cooper are the stars.

Ingrid has a Negro maid and a dwarf errand boy who follow her around wherever she goes. It becomes disgusting after a while. The Negro maid is a queer duck. When Ingrid gives her a vicious whack across the face the maid gets down on her knees and licks her hand. Gary Cooper almost breaks the Negro maid's arm off in an attempt to find out why she dislikes him. After this revolting incident they become good friends.

Insult is added to injury by having Flora Robson, a white actress play the part of the Negro maid. Everything that's wrong with Hollywood is in this trunkful of junk.

AFTERMATH OF THE STUDIO STRIKE

FILM FRONT hears that Warner Bros. are through making "liberal" pictures. Jack L. Warner, vice-president of the tear gas studio is reported to have told friends that he was the "victim of a gigantic communist conspiracy." He said he would never make another "liberal" picture, "since liberalism was just a disguise for communist propaganda." This from a character who was himself violently red-baited for producing "Mission to Moscow" and "Action in the North Atlantic."

Warner is also reported to have said he was going to "vote Republican" from now on. Home at last! But why stop there? Why not put out a sequel to "Confessions of a Nazi Spy" saying it was all a mistake, that Warners were the "victim of a gigantic communist conspiracy?" Isn't that what Hitler and his gang told the world every time they used tear gas and mustard gas against anyone who uttered a decent thought? If "liberalism" is just a mask for "communist propaganda," then Hitlerism must be God's gift to American monopoly. Isn't that what Jack Warner is trying to say?

APPLAUSE FOR JORIS IVENS

IT'S good to see Archer Winsten of the N. Y. Post giving a round of applause to Joris Ivens for resigning his post as Film Commissioner for the Netherlands East Indies Government in protest over Dutch policy in Indonesia. His action, said Winsten, proves that the young man who went to Spain during the war there and made "The Spanish Earth," a documentary of powerful anti-fascist feeling, has not forsaken his principles.

GOODBYE TO TECHNICOLOR

SOME genius in Hollywood is reported to have perfected a color lens which when slipped on a projection machine turns ordinary black and white film into perfect and natural colors. The movie barons are said to be going nuts trying to get the inventor to sell the process.

BEST BETS FOR THE WEEKEND

Thunder Rock and The Rainbow (Irving Place)
Spellbound (Astor)
We Accuse (Stanley)
The Southerner (Loew's B'klyn Theatres)
Our Vines Have Tender Grapes (Loew's N. Y. Theatres)
Wonderman (RKO Manhattan and Bronx Circuit)
The Lost Weekend (Rivoli)
Pride of the Marines (Loew's Bay Ridge)
House on 92nd Street (Loew's Boston Road)
Over 21 (Loew's Warwick)

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INDEXED
132

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ONE

60 JAN 9 1946

File

'The Last Chance' Is a Poignant, Truthful Swiss Film on Refugees

by David Platt

THE LAST CHANCE. Produced by L. Wechsler in Switzerland. Released by MGM International Films. Now playing at the Criterion Theater.

The Last Chance is a poignant Swiss story of refugee escape over the Alps from Italy to Switzerland. The time is Autumn 1943. The scene—Italy, a few weeks after Badoglio had taken over the government and the nation has laid down its arms to the Allies. Mussolini is in hiding in Berlin.

Two war prisoners, a swaggering Kansas City sergeant and a soft-spoken English lieutenant escape from a Nazi train carrying Allied captives to concentration camps in Germany. They decide to make their way to neutral Switzerland. An Italian priest whose church is at the edge of the Alps gives them shelter. They find his parish is a hide-out for other refugees from the Hitler terror. The problem is to get this group of wandering old men, women and children safely across the mountains out of range of German guns.

BEAUTIFUL PHOTOGRAPHY

"The Last Chance" was shot outdoors by Lazar Wechsler, noted Swiss documentarist, whose earlier pictures "Wings Over Ethiopia" and "China" were seen here in the late 30s. The story is simply told, beautifully photographed and has a true factual ring. The cast is made up largely of real emigres and internees, most of whom had had no previous acting experience. With one or two exceptions, they do a better job than most professionals.

We did not care for the crude caricature of an American soldier portrayed by Sgt. Penrose Reagan, Laurel Springs, N. J., flight engineer interned in Switzerland. No American worth his salt would refer to people who have lived through the hell of fascism as "a lot of jerks." This gag intended as comedy relief is about as appropriate for a film about refugees as jitterbugging in a Nazi prison camp.

The Last Chance is a multi-language film with the characters speaking Yiddish, French, Italian and German as well as English.

Among the refugees is a sad old Jewish tailor who has been trying to find a place to rest for himself and his unsmiling little niece since 1939, when he fled Poland to escape being butchered by the Nazis. This persecuted Jewish worker played by M. Sakhnowsky makes a deep impression upon the spectators.

Theresa Glense portrays an anti-Nazi German woman who tried to throw herself under the wheels of a moving locomotive when the Nazis took her husband away. She doesn't have to speak with her lips. Her eyes, which have seen so much horror speak for her.

Carlo Romatko as a Yugoslav factory worker contributes a moment or two of genuine emotion to the film. Romano Calo as a courageous Italian priest and Rudolf Kampf as the professor who values his treatise on European minorities more than his life, both add important touches to the picture.

The Last Chance says that language is no barrier to human understanding among people when they are all working toward a common goal. This intelligent drama of the desperate plight of the refugees will move the hearts and minds of all decent people who believe in justice and equality.



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193

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EX-11

David Platt

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FIVE

Conservation of the Swiss Film 'The Last Chance'

JORIS IVENS TAKES STAND FOR INDONESIAN PATRIOTS

by David Platt

It was no surprise to those of us who knew Joris Ivens to hear that he had resigned his post as Film Commissioner for the Netherlands East Indies Government in protest over its reactionary policy in Indonesia.

Ivens could no more serve the interests of an imperialist clique in the Netherlands than he could shut his eyes to Hitler aggression which he fought with the weapon he knew best — the camera — from the Reichstag blaze to the capture of Berlin by democratic arms.

The great pioneer producer of documentaries has devoted the best part of his life fighting for peoples rights. He was one of the first to film the real drama of hunger and oppression. The penetrating social viewpoint of his films about the coal mines in Belgium (Borinage), Holland's Zyder-Zee Project (The New Earth), Loyalist Spain (Spanish Earth), Japanese aggression in China (The 400,000,000), U. S. rural electrification (Power and Land), influenced documentary production the world over.

WHY INDONESIA FOUGHT

Last winter Ivens set out for the East Indies, to film the great work contributed by the Indonesian people in the struggle against Japan. He had in mind a film that would show not only how they fought but why they fought so well. He had accepted the post as film chief for the Netherlands East Indies Government with great enthusiasm, he told the Daily Worker a few weeks before he sailed. He believed sincerely that Indonesia would be given full freedom and independence when the war was won.

But the wealthy Dutch backed by English Tories had other plans for the islands. The Dutch Government, which gave the order to shoot Indonesian patriots demanding independence, insisted, with shameful hypocrisy, that all films made by Ivens should demonstrate the progressive nature of Dutch colonial rule. This was too much for a man who had never made a dishonest film in his life. Ivens refused to prostitute his art to help consolidate the rule of a few over many. Before resigning he stated:

"As an artist I have not and will not do any film work that would be against my principles and convictions. As a Dutch citizen I believe that the great democratic traditions of our people in Europe should be applied in the Far East, making two free peoples that would serve the interests of the Dutch nation as well as the national interests of Indonesia. I feel that the present attitude of the Netherlands Indies Government can only serve the interests of a small group in the Netherlands."

All those who feel that the documentary film should record and aid the progress of all nations and peoples toward freedom and independence, will join me in offering congratulations to Joris Ivens for his inspiring stand.

His action should encourage film artists here to demand that our own government stop intervening against the democratic peoples movements in the Far East.

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FIVE

76 JAN 11 1946

Criticize Court in Film Strike

Sorrell Fails to Have Gag Put On Committee

An inquisition into the action of Superior Judge John Beardsley in signing an order which virtually blocked law enforcement officers from quelling lawlessness at Warner Brothers during the Hollywood film strike developed today at an Assembly investigation of the riotous walkout.

The committee, headed by C. Don Field, took Judge Beardsley over the coals when he was called back to the witness stand with a demand for an explanation of why a midnight restraining order was issued and served on peace officers hours before a formal complaint was filed with the court.

The order was obtained after a midnight telephone call from Charles J. Katz and Ben Margolis, attorneys for the strikers, and was served upon Deputy Sheriff James Pascoe and Burbank Police Chief Elmer Adams more than two hours before the formal complaint was filed, the committee was told.

Meanwhile, Herbert K. Sorrell, leader of the strike, and 18 others filed suit in Superior Court seeking to bar the Field committee from investigating "any subject other than government efficiency and economy."

BAN ASKED

Sorrell and his group specifically demanded that the committee be barred from questioning Judge Beardsley and Police Judge Raymond L. Reid of Burbank on the ground that such probing was prejudicial to criminal and contempt cases now pending in the courts.

It also was charged by Sorrell that the questioning of U. C. L. A. students regarding their participation in picketing during the strike was contrary to the purposes for which the Field committee was formed.

Before the Field Committee, Counsel William Belrne demanded to know from Judge Beardsley details of the midnight phone call from Katz which led to the signing of the order and the conversation he had with the lawyer on

Oct. 5 following the use of fire hoses and tear gas against pickets at Warner Brothers.

JUDGE ON STAND

"Well, the substance was that his firm wanted a restraining order against the strength of peaceful picketing," said the judge.

"Wasn't it unusual first to not take this up with the order to show cause department? Didn't you know that that is the proper procedure in such cases?"

"I do now, but I did not know then."

"Then you didn't know that the order to show cause department is duly constituted to issue such an order?"

"A rule is not a law when representation is made to me that men are being treated cruelly."

"Is it customary for orders to be signed before the issuance of a complaint?"

"I think it is."

"How long have you been acquainted with Katz?"

"For several years."

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease

Barf Gardner

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INDEXED

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LOS ANGELES HERALD-EXPR

11-26-45

58 FEB 28 1946

Communist infiltration of Motion Picture Industry

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File

Suppressed Anti-Laval Film Script Gathers Dust on Columbia Shelf

by David Platt

Now that the traitor Laval is dead, I wonder whether the State Department will pass John Wexley's anti-Laval screenplay *Trans-Sahara*. Set against the background of the betrayal of France by Laval and Petain and the building of the Trans-Sahara railroad by Germany and Vichy France with

slave labor, Wexley's story stressed the importance of the colonial peoples in the fight against fascism. It showed Nazi brutality against prisoners of war, the treachery of the fascist French and guerilla warfare on the Vichy-Nazi railroad to Dakar by a brigade made up of escaped labor slaves and Arab desert fighters.



NO APPROVAL

Washington officials would not approve the film when it was first submitted to Columbia in October, 1941, several weeks before Pearl Harbor. However, in August, 1942, when the State Department had apparently made up its mind that Laval was a tool of Hitler, Columbia purchased the story for production. They set a budget of \$1,500,000 and were planning to give the top role to someone like Cary Grant or Paul Muni. The Hollywood office of the OWI was "extremely enthusiastic" about the picture. The matter was brought up in Washington. Once again the State Department said nothing doing. The film was "too strong" . . . it might interfere with the strategy of our armed forces. No military strategy was ever mentioned in the story Wexley told Peter Furst of PM at the time.

"We wanted to show that there can be no compromise, that we are in this war against fascism to the finish, that the vast majority of the French are anti-fascist, that the colonial peoples in French North Africa could fight the fascists as guerillas," Wexley said.

"We do not want to be unpatriotic in opposing official government policy, but we cannot understand why



PIERRE LAVAL

the State Department takes this attitude, while on the other hand Washington emphasizes the lack of political consciousness in Hollywood. Why Laval should be appeased even by Hollywood is beyond us. He is supplying slave labor to the Nazis, to make the arms that might kill your boy and mine."

Columbia did not fight very hard for the picture in 1942. They are less likely to fight for it today when most producers regard war and fascism as obsolete themes for Hollywood films. We predict that Wexley's picture will stay on the shelf until the studio can find a musical or a religious angle in the material.

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EX-11

INDEXED

173

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"FIVE"

JAN 4 1946

How 'Blood on the Sun' was mutilated

By DAVID PLATT

The Cagney Brothers mutilated the original screenplay of "Blood on the Sun," putting profit before merit. Lester Cole charges in the first issue of "Hollywood Quarterly" just off the press. What might have been an outstanding expose of Japanese imperialism turned out to be little more than a blatant Hearst editorial with a comic-strip hero and heroine.

Cole's article throws a powerful light upon one of the most dangerous forms of censorship that exists today. We refer to the contractual relations between producers and screen writers which give the former authority to change, alter, revise, rewrite and falsify facts and historical events directly related to our national welfare.

This flagrant disregard for truth and quality on the part of film producers is far more serious than the crimes against Hollywood films committed by kinksters down South. The matter seems to be getting worse rather than better.

INNOCUOUS CONTENT

"Blood on the Sun" was fraudulently advertised by the Cagneys as a hard-hitting war film that would add to our understanding of the enemy we were fighting. When the picture opened in New York, The Worker said:

"Blood on the Sun" is enormously entertaining in a juvenile sort of way, and James Cagney is always worth seeing for physical reasons, but the picture is so innocuous in its content it recently won a recommendation from that great film critic and friend of the working people, William Randolph Hearst."

We wrongly blamed the screen writer for giving us a film that showed that an American could lick 1000 Japanese with his hands tied behind him and was on a par with Perry and the Pirates political-

ly. We now see that the Cagneys were largely responsible for failing to illuminate the war against Japan. Their guilt for this shabby distortion of history is immense.

Lester Cole, who wrote the screen play, explains that the Cagneys eliminated a key sequence from the script which destroyed the entire meaning of the film.

ON THE SCREEN

Those of you who have seen the picture will recall that Sylvia Sidney, who plays the beautiful Eurasian girl in love with Cagney, escapes with the Tanaka blueprint for world

conquest, while her two-listed lover engages the Tokio police force with a toy gun. Where she goes with that precious document, which has already cost the lives of several members of the cast, remains a deep mystery to the end.

We see the Mikado's gangsters slowly closing in on Cagney within sight of the U. S. Embassy. The Japanese police fire enough bullets pointblank at the hero to wipe out a regiment. Cagney finally stumbles to the ground, apparently mortally wounded. But the age of miracles is still in its infancy in Hollywood.

Superman Cagney gets to his feet as an American State Department man emerges from the Embassy to find out what the shooting is all about. The Tokio brute in charge, unexpectedly confronted by a U. S. diplomat, manages a weak smile of apology. He politely asks to be forgiven for the error. To which Cagney replies: "Sure, sure, we'll forgive, but first we'll get even." That's the end of the picture.

Lester Cole did not write this phony ending which appealed so much to the peace-with-Japan crowd. The terrific final sequence which he did write would have been a vital contribution to the war effort. It was "enthusiastically approved and subsequently eliminated by the producers." The Cagneys killed it for reasons known only to themselves.

ORIGINAL VERSION

Compare the asinine scenes described above with the following rejected passage from Cole's original screenplay:

"Cagney and his Eurasian companion, Sylvia Sidney, escape from Japan and deliver the Tanaka document in Geneva to Dr. Wellington Koo, representing China in the League of Nations.

"They arrive with it at the height of the bitter debate between Dr. Koo and Matsuoka, the Japanese representative. Knowing that the evidence which Dr. Koo is about to present will prove too damning, Matsuoka suddenly and dramatically withdraws the Japanese government from the League of Nations."

The original script then pictured the chaos which followed that historic act. "Matsuoka leaves the league chamber and in the foyer finds himself surrounded by newspaper correspondents from all nations. They fire questions at him seeking a statement on what action his government would take in the event the league were to apply sanctions.

"Matsuoka is saved from at-

tempting an answer by the introduction of a question fired at the English correspondent by a provocateur, who doubts whether England would attempt sanctions, considering its great interests in the Orient."

"Embarrassed, the English correspondent counteraccuses the French. He is joined by the German, and in a moment the press representatives of all the leading nations are bickering, accusing each other violently. Thus embroiled, these representatives of various nations (the symbols of their countries) lose sight of the Japanese question while defending themselves. Noting this, Matsuoka smiles knowingly and walks away, assured of Japan's security as long as such lack of unity exists."

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W. J. Jackson
Communist Infiltration in Motion Picture Industry

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37 APR 16 1948

FILE

THE WAR IS ON

The American journalist (Cagney) and the Eurasian girl (Sylvia Sidney) move through the crowd of diplomats saddened by the failure of their mission. Noting the fear and the shame reflected on the faces of various delegates, Sidney asks Cagney if Japan's withdrawal from the league does not mean a future war. To which Cagney replies, No, not a future war—the war started 10 minutes ago.

A few minutes later they observe an American, his wife, and 10-year-old boy trying to gain admittance to the league chambers.

The American, a typical tourist of that period, is arrogantly demanding an explanation for the guard's refusal to permit him to enter; was he not an American taxpayer? The guard politely retorts that perhaps Monsieur is not aware of it, but America is not a member of the League of Nations. At which Cagney remarks to the discomfited tourist, "Very embarrassing, isn't it?"

Then he stares hard at the American boy of 10, shakes his head soberly, and says, "Good luck, soldier." The American tourists gaze in bewilderment at their son—and the picture ends.

There ought to be a law protecting the public against unwarranted producer interference with screen plays on live-wire issues. The suppression of the final sequence of Lester Cole's screen play, and the substitution of another ending, resulting in the complete destruction of the picture's meaning, is one of the most flagrant examples of censorship in recent screen history.

It seems that not all the "maniacs with scissors" are in Memphis.

Film Front

Capra Back from War-- Sadder But Not Wiser

by David Platt

Frank Capra, producer of the War Department's brilliant "Why We Fight" films (Prelude to War, Battle of Russia, etc.) has returned from the wars with a grudge against "films with a message."

The other day he told reporters that the film companies are not sufficiently up on world problems to offer leadership in international affairs. Furthermore, he does not think the public is in a mood for serious films at present. "A message has to come from someone responsible," Capra said. "How could you make a message picture with universal appeal? People are disillusioned. Statesmen's words are not worth much. Whom are the people going to believe?"

So! Because the words of the atombomb diplomats are not worth much, Capra sees no point in making films to stop them from wrecking the world. There is no one to believe and nothing to believe in. Let us therefore bury our heads in the sand and make believe we're not sitting on Uranium 235.

Too bad that the director of "Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington" has become a fatalist in his middle age. Capra does not see that it's any of his business to make films that will help build the peace. He plans, however, to make one based on the Alfred Noyes book "No Other Man," prophesying the "utter destruction of life on the continent of Europe." It will be a "smashing melodrama with a deeply religious angle to it, something like 'Los Horizon,' he adds. This is where we came in—10 years ago.

RADIOACTIVITY

Atomic energy is the theme of a Soviet screen comedy by Gregori Alexandrov titled "Springtime," now in production. Lubov Orlova, singing star of "Volga, Volga" and "Tanya," plays the part of a woman scientist who develops atomic radioactive energy capable of making human beings transparent. Radioactive energy? We can see through some of our atombomb politicians with the naked eye.

COLLECTOR'S ITEMS

The film studio that used tear gas against women has fired Alvan Bessie for being too progressive. Ex-King Carol of Romania is investing a pile of dough in Hollywood real estate. Six Italian features starring Beniamino Gigli, the fascist, are being peddled to exhibitors in New York. The State Department may take over the titling of newsreels in foreign languages unless they can persuade the newsreel companies to do it themselves. Walt Disney and Cecil B. DeMille are considering joint production of 16mm films. Their mutual interest in the open-shop no doubt brought them together.

Harry Friedman writes: "I have just seen 'Love on the Dole' and agree that it is a fine picture, an almost perfect example of under-written, message material, of characters acting out the thesis the screen-writers want to get across. There is one scene however which leaves me unimpressed, namely, the protest against the withdrawal of the dole, in which those who want more direct action, a parade on the main street rather than a side one, are depicted as toughs and disrupters. There is perhaps an unfortunate parallel here, with the general attitude of the British Labor Party on Soviet Russia and kindred matters."

(We agree with Mr. Friedman about this scene. Our review pointed out that the Labor Party leaders failed the workers at a critical moment. The protesters, pictured as disrupters, were forced to go over the heads of the party. Ironically enough, one of the first victims of the police attack is the LP man who was against the march. There is indeed an "unfortunate parallel" here with the "general attitude" of the British Labor Party in power today. Despite its defeatist ending "Love on the Dole" sets forth problems that the LP must solve or lose the support of the British voter. It is a worthy addition to the

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69

EX - 33

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DAILY WORKER

Date NOV 23 1945

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FIVE

Communist infiltration into Motion Picture Industry

SILK SCREEN ART GROUP HOLDS UNIQUE EXHIBIT

By ALVENA V. SECKAR

"Serigraphs are signed original works of art produced by the artist himself in his own studio and existing in small limited editions only." This is an explanation introducing the visitor to the work on view at the new headquarters of the National Serigraph Society (formerly the Silk Screen Group), at 38 W. 57 St. N.Y.

The exhibit features over a 100 serigraphs (or silk screen prints) which are housed in permanent public collections throughout the country. The show will continue to Dec. 1, after which date a special Christmas program will be held.

The significant aspect of serigraphs is the fact that a print owned by a famous museum can, at the same time, hang in your own home as another print with exactly the same intrinsic value—for a serigraph, like an etching or a woodcut, through its production by means of silk screen (a separate one for each color used), can be produced in limited quantities by the artist himself, each individually signed by him as a work of fine art.

As a result, possession of a print by the average person is very possible through the low price range from \$2.50 to \$35, for the regular sized prints, and from 75 cents for greeting card sizes, which are also suitable for framing.

UNIQUE ORGANIZATION

Besides featuring exhibits of this new and lively art form, the National Serigraphic Society is a unique organization in other ways through an emphasis on its educational and promotional policies. The Society is continuing and enlarging its previous services of sending out different types of travelling exhibitions, at nominal fees, to all parts of the country, and has plans for intra-country exchanges. Lectures with color slides can be booked, as well as attended at the present show rooms at schedules to be announced. A program of intensive courses in serigraph production are being formed for the novice as well as the practicing silk screen artist, thus serving to raise still further the technical and artistic level of this art, which was perfected under the aegis of the Federal Art Project, WPA of New York City from 1938.

All these plans are determined by a democratically active membership



Elena Kuzmina has the leading role in the Soviet film "Girl No. 217" which starts a week's run at the Apollo 42nd St. Theater this Thursday.

of over 60 members in the National Serigraphic Society.

In viewing the large quantity of works in this well-lighted and comfortable floor-through gallery, the onlooker is immediately conscious of the fact that all styles and trends of art are evident here and individual styles of artists known in other mediums are just as characteristic.

Those interested in the social scene will find the inimitable work of Sol Wilson, the acrid comments on the South by Robert Gwathmey, and Sylvia Wald's dynamic observations.

The playfully whimsical theme abounds in many fine prints. Guy Maccoy shows a lone horse cajoling in a moody landscape. Chet La More presents a farm with all its abounding animals. Flirtation by Maxwell Gordon presents an imaginative gaiety. There are numerous other works to satisfy a wide diversity of moods.

A complete room is devoted to the abstract field of expression, where there are as many different concepts as there are artists. Look for the work of Edward Landon, Boris Meltzer, Anthony Velonis, Hananah Harin, Albert Urban, just to mention a few.

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National Serigraphic Society

Broomfield

32

Divided Purposes Mar Excellent Qualities In 'The Rugged Path'

By SAMUEL SILEN

Robert E. Sherwood's first play in five years, *The Rugged Path*, was awaited with much interest. For Sherwood has had occasion to do some sober thinking about himself and the world since the production in 1940 of *There Shall Be No Night*.

In that play Sherwood succumbed to anti-Soviet hysteria. In the name of freedom he took up the cudgels for a poor little Finland that under Baron Mannerheim was spearheading Nazi aggression.

Never in the history of the American theatre has a drama been more passionately wrongheaded.

Since 1941, Mr. Sherwood, a close associate and firm

supporter of Franklin D. Roosevelt, has done a fine job fighting fascism. He has been making up for his egregious blunder. Wartime production of *There Shall Be No Night* retained its inflamed rhetoric, but by shifting the names of countries, reversed the role of the Soviet Union.

SHERWOOD'S PROBLEM

This last point is a key to Sherwood's problem as a dramatist.

In his earlier plays, like *Road to Rome* and *Reunion in Vienna*, Sherwood expressed the moral nihilism so prevalent in the 20s. In a later play like *Abe Lincoln in Illinois* he sought to affirm his belief in democracy through a groping, troubled Lincoln who, like Sherwood himself, was searching for "faith."

But the moral idealism he now embraced was highly subjective, emotional. It expressed itself dramatically in rhetorical flights sincere, democratic, but only loosely anchored in reality. The man of undeniable good will could easily allow himself to be betrayed into a position suicidal for the America he loved and the ideals he cherished.

Sherwood undoubtedly believed that *There Shall Be No Night* was a logical sequel to *Abe Lincoln in Illinois*. And in a sense it was, if we take an addiction to noble words as the test. But what the two plays

so forcefully showed was that rhetorical idealism, burningly sincere though it may be, can translate itself into polar opposites. It has a chameleon virtue. And if we needed further proof, we have it in the fact that, with a few verbal shifts, *There Shall Be No Night* can mean opposite things in the winter of 1940 and the winter of 1941.

This is not "universality." This is loose thinking.

And I stress this because in Sherwood's new play he still reflects some of the same difficulties.

GOOD FIRST ACT

In the first act of *The Rugged Path*, Sherwood registers his growth during the war years. He is in a fighting mood as he berates the reactionary businessmen who fought lend-lease aid to Russia in the months before Pearl Harbor. He slashes at the anti-Roosevelt press, at the country-club anti-Semites, at the "isolationists," National Association of Manufacturers, and native fascist groups.

In this act Sherwood presents the conflict between Morey Vinion, liberal newspaper editor, and Leggett Burt, who represents the business interests behind the American press. There is a blow-up between the anti-fascist and fascist characters over an aid-to-Russia editorial written on June 22, 1941. The Jewish editorial writer, Gil Hartnick, is fired, enlists in the Marines, and later, as we learn, is killed in heroic action. Morey (Spencer Tracy) joins the Navy. A former correspondent, who had seen fascism at first hand, Morey wants to find out for sure what he believes in. He is contrasted with his wife, who like so many Americans before Pearl Harbor saw no reason to become "involved" in "other people's affairs."

But what starts off as a conflict between pro-fascist and democratic ideas turns into a search for personal belief and finally into an un-



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Date 11-21-45

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THE RUGGED PATH, a new play by Robert E. Sherwood starring Spencer Tracy. Presented by the Playwrights Company at the Plymouth with Martha Sleeper, Clinton Sundberg, Lawrence Fletcher, Clay Clement, Edward Riquello, Rex Williams, Vito Christ, Ralph Cullinan, Gordon Nelson, Kay Loring, Ernest Woodward, Emory Richardson, Jan Sterling and others. Staged by Capt. Garson Kanin. Settings by Jo Mielziner.

commonly longwinded affirmation of America's postwar "responsibility for leadership." The confusions in Sherwood as a thinker are reflected in his structure, astonishingly disjointed for so experienced a craftsman. His objectivity as an observer of American life is threatened by his vague emotionalism as a man of good will. Sherwood cannot concentrate on any one theme in this play; he scatters his effects.

In the second act we have moved from the pre-Pearl Harbor scene to the war itself. We see Morey aboard a destroyer which is sunk before our eyes in a rather forced stage device. Later he fights together with guerrillas in the Philippines, where he is killed.

As he goes to his final action, Morey strains to communicate a hope for the future, and it is here that Sherwood once again relies on glowing abstractions about America's destiny which, heard today, have a resounding emptiness. For when it comes to noble phrases, Mr. Byrnes, who has, I suspect, quite different intentions from Mr. Sherwood, is no slouch himself.

This vagueness is perhaps related to a quality which bothers one in the first act, despite its splendid anti-fascist statements. The conflict there is verbal, not fully dramatic. For one thing, the dramatist has not decided on what level of political consciousness Morey should move. He leaps into militant statement and then shuffles back to an apparently easy-going indifference, and finally uncertainty as to what he believes in.

Sherwood has to keep him in



ROBERT SHERWOOD

wraps because he still has another half of the play to go, a half which is in reality another play about a somewhat different person. This wavering definition of Morey Vinion makes for a divided, loose play. It also makes for set speeches that you want to applaud vigorously even while you recognize that they are dramatically inorganic.

In the *Rugged Path* Sherwood is on firm ground when he states his feeling about those Americans who didn't want us to fight Hitler. But he gets lost in a mist of anxious uncertainty when he attempts to project postwar America.

In the role of Morey, Spencer Tracy is affable and not too convincingly rugged in his "typed" film style, which exaggerates failings in the character as loosely written. The large, though not unusually striking cast, includes Martha Sleeper, Clinton Sundberg, Lawrence Fletcher and Rex Williams. Captain Garson Kanin's direction does not succeed in creating the stage tension which Sherwood makes so difficult with his narrative scenes. Jo Mielziner's settings — especially the destroyer and newspaper office scenes — are more inventive than one seems to have a right to expect these days on Broadway.

Warrant If Sorrell Absent

Judge Gives
'Or Else' Warning
In Contempt Case

Hollywood strike leader Herbert K. Sorrell today faced possible new trouble with the sheriff when Superior Judge Henry M. Willis threatened to issue a bench warrant for the union leader's arrest, should he fail to present himself in court next Monday.

Sorrell's contempt of court hearing was again on Judge Willis' calendar this morning, but neither Sorrell nor his attorney, Frank S. Pestana, was present.

H. R. Kelly, attorney representing Warner Brothers studio, which charges Sorrell with violating a restraining order against mass picketing at the studio during the strike, said Pestana had wired he could not be in court because he was called out of town.

The wire further stated, said Kelly, that Pestana "understood" the hearing would again be continued, but Judge Willis declared there was no such understanding and remarked that Sorrell's attorneys "evidently think they can play games with this court."

The judge thereupon proceeded to hear Kelly's argument in opposition to lengthy demurrers to the contempt citation filed on behalf of Sorrell. The demurrers were then taken under submission until Monday when the judge made it plain he expected Sorrell to be present—or else.

The demurrers claimed that the restraining order which Sorrell was charged with violating attempted to deprive him of constitutional rights of freedom of speech and assemblage, "including the right to engage in concerted union activities and picketing." The jurisdiction of the court to issue the restraining order against mass picketing at Warner Brothers was challenged.

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Carson
- Mr. Egan
- Mr. Gurnea
- Mr. Hendon
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease

[Handwritten signatures and initials]

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Communist infiltration of Motion Picture Industry

Labor neglects educational films

By DAVID PLATT

The screen proved its value during the war as a potent weapon no less important than guns and bombs. Today, as a result of the successes achieved with training films for war workers and armed forces, some of America's biggest corporations are pouring millions of dollars into the production of 16mm industrial and "educational" films.

There is no evidence that organized labor intends to use films in the fight for jobs and peace. With the exception of the United Automobile Workers Union which has a film program for 1945-46, the labor movement is far behind monopoly interest in this field.

Jeanette Samuelson points out in the October issue of Film News, new monthly devoted to documentary films, that Ford, RCA, Swift, Nash-Kelvinator, Reynolds Metals, Pan American Airways, American Airways, American Telephone and Telegraph, U. S. Rubber, U. S. Steel, General Motors, Chrysler, DuPont, are all sponsoring 16mm films as "an adjunct to their advertising-sales-promotion and public relations programs for the next year."

SHELL OUT PLENTY

Ford, Swift and RCA are shelling out as high as \$500,000 annually for film expenditures. Smaller companies are thinking in terms of \$100,000 to \$200,000 a year for film.

On top of this more than 200 other big firms like General Electric, Aetna Life Insurance, Lockheed, Pratt-Whitney Wright Aeronautical, Vultee, have already established or will soon have 16mm film production departments. All this adds up to a major trend that labor cannot afford to ignore.

Miss Samuelson reports that the Ford Motor Company, for example, will spend several hundred thousand dollars in 1946 for a series of documentary film studies of minority groups. The series, titled "Americans at Home" includes "Men of Gloucester" story of the fishermen in the famous New England harbor town; "Blackfoot Nation" about the Navajo Indians of the southwest; and "Southern Highlanders" documentary on the Tennessee Valley people — all safe themes.

U. S. INTERESTED

The State Department appears to be interested in this project and if the subjects "prove acceptable" (how can they miss with Ford directing) may release them to Latin America and other parts of the world.

Ford is reported to be looking for a producer who would get "a social angle" in the film, rather than "one who would make a sort of glorified travelogue of the subjects." This is all part of a streamlined campaign to dress up Ford, the ex-friend of Nazis, as a respectable liberal.

It may succeed in selling a few extra cars. But the question of films on minorities is a serious one. Labor cannot leave such themes to monopoly capitalists. Labor must put its own views on film and insist on foreign distribution, including Latin America, through the State Department.

Perhaps the greatest threat to labor in this medium is the news that Cecil B. DeMille, the open shop dreamer, is branching out into 16mm industrial, educational and religious films. In making his bow in 16mm, DeMille announced pontifically that the screen is a "potent force in the world's future trends."

He said:

"Trade follows the film."

DEMILLE POISON

DeMille dare not express his inmost thought in his entertainment films, but he can be expected to turn out large quantities of documentary poison to persuade the gullible that his vigilante ideas about unions are derived from God.

Trade follows the film and Big Business is using the new techniques, born of war necessity, to entrench itself on a world scale. Organized labor must fight this threat with its own films.

Today, the auto workers are the only major union that takes films seriously. How long before they are joined by the United Steelworkers, Transport Maritime, Rubber, Textile, Electrical and Radio?

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EX-10

This is a clipping from
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Solons open film strike riot inquiry

Seven state assemblymen today began an investigation into the recent riot at Warner Bros. studio even as several thousand ex-strikers were returning to their jobs.

The committee, which is a sub-committee of the state assembly interim committee on government efficiency and economy, has not subpoenaed any strikers and apparently does not intend to hear their testimony.

Asked if any strike leaders or other strikers would testify, Chairman Field answered:

"That depends on what develops."

The committee heard James Bache, assistant chief of Warner's studio police, testify about the riot during which tear gas and



Daily News photos.

WARNER BROS.' JAMES BACH
"I wasn't there at the time"

high pressure hose streams were used to break up the picket lines. Studio workers formerly on strike term the rioting "bloody Friday."

Waiting to testify was Macklin Hall, the former "Porky" or "Our Gang" comedies, who was beaten on another day when he tried to battle through the picket lines.

Bache told the committee, headed by Assemblyman C. Don Field, how police of Los Angeles, Burbank and Glendale and sheriff's deputies were assembled at the studio after pickets had overturned three cars and hurled rocks and bottles into the studio lot.

The committee was unable to find out just who ordered the fire hoses and tear gas to be used against the strikers on Oct. 5—bloody Friday.

Assemblyman George Butters asked Bache:

"Who ordered the fire hose and tear gas used?"

"I have no personal knowledge," replied Bache.

He identified a box full of bricks, pieces of tile, pieces of pipe, auto radiator caps and other debris as missiles picked up on the studio lot.

The committee's investigation may last for days. One of its members, Assemblyman John Evans of Los Angeles, said that picketing by UCLA students during the strike will be probed.

Evans, who evidently believes that "taint to picket" in the case of students, declared before today's session that the committee had heard that a teacher instigated picketing by students.

"If any faculty member is guilty of leading students of a state sup-

(Continued on Page 10, Col. 5)

(Continued from Page 2)

ported school into illegal activities, it's time we found out," he declared.

Meanwhile, more thousands of former strikers poured back into studios today as settlement of the long dispute ended motion picture labor troubles.

Symbolic of the peace over the film industry was the response of 1000 workers who answered a 2 p. m. work call yesterday at Warner Bros. Burbank studio scene of repeated bloody violence.

What looked for brief minutes like the prelude to an "incident" at the studio gates when the former strikers returned to work was averted by a triple telephone play from ex-picket captain Andy Lawless to ex-strike leader Herb Sorrell to the studio management.

One hundred plasterers, laborers and truck drivers, gathered at the main entrance, told other returning workers they had been refused work for the day. Their former strike mates immediately and unanimously declared that either they all went in to work together or all would stay outside together.

Lawless called Sorrell called the studio and the studio



MACKLIN (PORKY) HALL
He tells of being punched

called the men inside and they all went to work.

Switchboard operators in the major studios were rushed all day yesterday plugging in calls from ex-strikers who were checking to find out what time they should report for work.

By afternoon, producer spokesmen announced 34 pictures were "shooting" and 11 more were lined up for first takes next week.

The always rugged and sometimes vicious 34-week dispute ended officially at 1 p. m. but members of the 15 unions which went out on strike were scheduled back to work at staggered hours in conformity with different shifts.

Starting time for some was 2 p. m. and for others 4 p.

Not all of the 7000 former strikers had immediate employment to look forward to, however, since the initial return to work involves only white collar workers who were employed full time and those craft workers who had calls for March 12, when the strike began.

Studio representatives set the figure of workers slated to return yesterday and today at 3800, including 600 publicists, story analysts and cartoonists.

Meanwhile, business agents of the 15 unions stood by in continuous session to act as a clearing council for any complaints or information requests that might be telephoned in by shop stewards at the studios.

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At the same time, a team of four representatives of the unions prepared for opening of discussions with the producers to iron out contractual questions involving renewed recognition of the Screen Office Employees guild and the Screen Publicists guild.

The two guilds, which hold charters granted by the Painters Brotherhood, were ordered several months ago by the national executive council of the union to observe the picket lines, but took votes on whether to obey the order.

Painters officials held that the vote was illegal, since one of the conditions for holding a charter

was that the unions would support other affiliates involved in a dispute.

Nevertheless, slightly more than half the membership of each guild voted to ignore the order, and then continued to pass through the picket lines even after the lines were joined by their fellow guild members.

Subsequently, the non-striking members of the guilds took another ballot and voted themselves out of their organizations and into "independent" unions.

In the case of the SOEG, the producers recognized the newly formed union, and the question to be resolved is restoration of the SOEG contract which was in effect March 12.

The new union formed by non-striking publicists has never been recognized by the producers.

However, Frank McFadden, president of the union, the Motion Picture Studio Publicists association, said plans have been made to file a petition with the national labor relations board within the next few days for a collective bargaining election.

"Unless something in the terms of the strike settlement is disclosed that we as yet know nothing about," he said, "we will go ahead with our plans and seek an election among the publicists."

Question of whether strike replacements in the SOEG and SPG fields should be discharged immediately had not been made entirely clear yesterday.

Retention of the replacement workers at some studios was reported, but Sorrell insisted that under terms of the settlement agreed to by Johnston for the producers, they must be discharged.

Small But Mighty 'Atom' Deglamorized Film Trust

By David Platt

THE studio workers have won their 33-week battle against producer-dominated unions. I hope, however, that the Conference of Studio Unions which led the strike will continue to publish their sprightly Hollywood Atom. The 40-odd issues of this small but mighty paper, bursting with truth, opened wide the door to the real nature of the film trust with headlines like these:



"Warner Bros. New Policy Is Tear Gas for Women."

"U.S. Flag Prostituted by Studio Thugs."
"Girl and War Vet Tortured by Studio Gestapo Police."

"Producers Try Anti-Semitism in Studio Strike."

"Latest Outrage at Warners Offends Nation."

The mighty Atom was just as effective in its cartoons and fillers as in its features and editorials. One cartoon showed a scab painter wallpapering a set. The caption read: Hitler was a paper-hanger too. Another showed a sleeping Producer in brightly colored pajamas grabbing himself by the throat during a nightmare. He shouts: "Now I've got you unions where I want you."

The witty two and three line fillers marked a new era in Hollywood journalism. The ones headed: "Add Similes," which the entire film colony memorized and circulated, ran like this: "As patriotic and loyal to Democracy as the Warner Brothers." "Lovelorn as the Wagner Act amidst producers." "Busier than a scab's conscience, if any." "As upright a character as Blayney Matthews." "As useless as a protest against an IATSE assessment." "As obnoxious as the adjective 'jurisdictional' when followed by 'dispute'."

The Atom's want ad department contained riotous items like this: "Home wanted—B. Matthews (in charge of tear gas) Warner Bros. desires a restful spot in Tahiti or some other place far from Hollywood, soon as strike ends. One-way ticket only. Three miles of fire hoses, police whistle, dismantled flagpole and 450 tin helmets offered in trade."

THE studio unions need a punchy daily like this to deglamorize the producer-stamped gossip columns and fan and trade rags and to keep the special problems of the various crafts constantly before the public. Perhaps if a paper like the "Atom" had been around during the "halcyon" days, the tear gas studio's false claim to good citizenship would have been exposed long before Oct. 5, 1945.

THE words "Good Citizenship" have been crossed out of the huge sign at Burbank which originally read: "Home of Warner Brothers Pictures—Combining Good Citizenship with Good Picture Making." That's the way most people feel about a studio that used the Gestapo technique on pickets. The only picture in production at Warners during the last days of the strike was titled The Verdict. What else could it be but "guilty"!

Ten days before the end of the strike the Screen Actors Guild informed its members that they were not required to enter any studio where there was mass picketing. Despite these instructions, five actors crossed the line at Universal. They were Charles Laughton, Nigel Bruce, Basil Rathbone, Donald Meek and Sabu. Will they ever live it down? Betty Davis, on the other hand, consistently refused to cross the Warners picket line. That's really good citizenship.

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FIVE

10 Years Ago on the Film Front, and Today

By David Platt

IN OCTOBER 1935, the Daily Worker was on the warpath against two vicious red-baiting films: *Red Salute* (United Artists), and *Fighting Youth* (Universal). The first is still in circulation. It was seen in a neighborhood theater in Brooklyn a week or two ago.



Red Salute made its first appearance on the eve of Italy's rape of Ethiopia. It said that Communism was the real danger to America and to the world. The hero was a red-baiting army private whose fingers were itching for a man's size war against the Soviet Union. The villain was a Moscow agent masquerading as a college student. The film did not do so well in New York in 1935. Large student demonstrations in front of the Rivoli where it opened, practically darkened the theater. Most of the N. Y. movie critics lambasted the film. Only the *Journal-American* and *World-Telegram* said good things about it. The W-T man couldn't see what the fuss was all about. To him "*Red Salute*" was nothing but a story about a couple of nice kids in love. He referred sneeringly to the militant picket line as a "sea of immature boys and girls standing outside in the drizzle with posters saying United Artists want war, we want peace."

FIGHTING YOUTH, which came out about the same time, could also have been made in Nazi Germany. It too dealt with the "red danger" in college life. The crackpot story ran like this:

Carol Arlington, "radical" girl student is elected president of the Students League of Freedom, defeating Tony Tonnetti, another "communist." Carol's best friend, Markoff, a sinister "Russian" agent persuades her that college football is a racket. Together they launch a campaign to disrupt the college team.

Carol makes a play for Larry Davis, all-American fullback and gets him to attend a meeting of the Students League. He promises to resign from the team if they can prove that college football is crooked. The following day, in a game between State and Manchester, Larry makes two costly fumbles and loses the game. Carol and Markoff spread rumors that Larry deliberately threw the game. Confronted by the coach, Larry vehemently denies the charge. Upbraided by "old grads" he quits the team. "Red" agents Markoff and Tonnetti, trap Larry's former sweetheart Betty into securing vital records that will further the revolutionary plot against college athletics, and then kidnap the girl.

Later, after Betty identifies her kidnapers, the "Communist" Tonnetti springs the startling news that he is really a G-man working for J. Edgar Hoover. Markoff and Carol are jailed, and Larry, realizing how wrong he was to tie up with Moscow "agents" begs to be taken back to the team. The film ends with Larry leading the team to victory in the big game of the year.

THAT, dear friends, is how the movie moguls helped create enmity between America and Russia during the days when the Nazis were laying plans to conquer both countries. Today, ten years later, there are men in key posts in Hollywood and Washington who would like to see a revival of fascist movie editorials like *Red Salute* and *Fighting Youth*.

But it will not be so easy for the film trust to red-bait this time. For 33 weeks, the Producers cried "red" against the 15 striking studio unions but they could not break the solidarity of the 7,000 pickets. The public also saw through the typical Nazi charge that Moscow was at the bottom of it all. The strikers faced tear gas and high-pressure fire hoses but they went on to win their battle for union recognition.

Nevertheless, labor and the nation must be on the alert against any attempt to use the screen to divide and conquer.

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EX-51

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FIVE

Commentary on Political Rights of Motion Picture Industry

De Mille Plans Unit to Defend Political Rights

SACRAMENTO, Calif., Sept. 7 (CIPS).—Articles of incorporation of the De Mille Foundation for Political Freedom, which were on file here today, denounced "political coercion" and defended the right of individuals to work for a living without paying dues for any political cause sponsored by employers or labor unions.

The opening paragraph of the articles states that the purpose of the foundation is "to defend the political rights of the individual and oppose political coercion in any form from any source."

Aim to Organize Millions

One announced aim of the foundation is the "banding together of millions of Americans, who heretofore have not been organized, into a mighty force and voice to fight and defeat the powerful overlords of political freedom."

The articles further provide that every individual shall have the right to "work and earn a living without paying dues or assessments for any political cause sponsored by an employer, association, corporation or labor union." Violations of the "letter and spirit of the bill of rights" are to be publicized throughout the nation.

The articles describe the foundation as "nonpolitical, nonpartisan, nonprofit and nonsectarian." They provide that no funds of the foundation will be used to initiate legislation or to support or oppose political candidates.

Membership Open to All

They also set forth that "all persons may freely organize, form labor unions, and bargain collectively." Membership is open to all, free from dues or assessments, but voluntary contributions will be accepted.

National headquarters of the foundation were opened in Los Angeles last April 1 by citizens who protested the principles that cost Cecil B. De Mille, Hollywood producer, his job on a national radio network because he refused to pay his union a \$1 political assessment.

De Mille took his case to court, but the Superior Court in Los Angeles ruled last January that the union had the right to make the \$1 levy.

Mr. _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

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100-138754A

Film Reds Linked Directly to Russia

By DAVID SENTNER,

N. Y. Journal-American Washington Bureau.

WASHINGTON, Sept. 5.—Evidence that Communist propaganda in the movie colony and on the West Coast is directed mainly from Moscow is contained in a preliminary survey returned today to the House Committee on Un-American Activities by its investigators.

This preliminary report also shows:

That many well-known actors and actresses who have been following the Red "Party line" were trained in acting schools controlled by the Communists.

That the nucleus of Communist propaganda being channeled through films to millions of Americans is located in an organized clique of screen writers.

That a member of the national board of the recently re-organized Communist Party, returning to its old policy of revolutionary development of the class struggle, has been assigned to specialize in the movie field.

That another leading Communist in charge of national Red publicity and promotion work, is an important figure in the film colony.

That a top Hollywood writer,

in constant communication with Moscow, attempts to keep in line the cell of Red "fellow travelers" in the screen industry.

That all but one major film company and the overwhelming majority of producers and the acting and technical personnel are patriotically opposed to the organized Communist infiltration.

Continued on Page 9, Column 3

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The Journal American
September 6, 1945

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60 JAN 16 1946

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Communist infiltration of Motion Picture Industry

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Wint...
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Bigots lose fight to ban 'The Southerner'

By DAVID PLATT

The cinema boll-weevil pest has been forced back into its hole with the lifting of the ban on "The Southerner" by the Memphis Censor Board. This is no small victory in the war against intolerance. The Goebels-like suppression of Jean Renoir's progressive movie about poor cotton farmers drew forth a veritable torrent of angry protests from all parts of the country. The "decrepit and dictatorial old fogies" in Memphis were forced to back down, although they still feel that the film is "an infamous misrepresentation of the average Southern white farmer."

At the same time United Artists has learned that censorious action on a much wider scale is being contemplated by other states in the deep South. Warning these maniacs with scissors that any attempt to Ku Klux "The Southerner" will be fought in the courts, Gradwell L. Sears, vice-president in charge of United Artists distribution declared: "I have instructed the legal department of this company to institute suit against any group of censors which might try to box out 'The Southerner' from any city or theater in the United States."

He added forcefully: "We have heard a lot and done a lot in this country about the

Four Freedoms and I for one am going to fight bias and bigotry in any form when it threatens the freedom of the screen if I have to spend the rest of my film career in court."

DOWN TO EARTH

"The Southerner" made its debut at Camp Wheeler, Ga., a few weeks ago. Private J. W. saw it there along with a group of soldiers from the north and south. He has been good enough to send us their collective opinion of the picture. They all agree that "The Southerner" is a "down-to-earth and accurate presentation of the lot of the sharecropper and merits a good audience everywhere." Here is J. W.'s letter in full:

"A group of us, coming from both southern and northern states, went to see 'The Southerner' plainly apprehensive that it might be another stinker on the lines of 'Gone With the Wind.' Interesting enough, the southern boys were especially vehement against GWTW."

"The reaction of the group as a whole was, therefore, first of all gratitude that it wasn't that kind of picture. More than this, we all agreed that it was a down-to-earth and accurate presentation of the lot of the sharecropper and especially the poor cotton farmer of the south. The boys from the south (Georgia) readily acknowledged the

truthfulness of the presentation and said it more accurately portrayed the south than any other picture they had ever seen. The great value of the picture is that it shows that there is a big problem of the poor whites in the south. It also attempts, rather weakly, to show the kinship of farmers and city shop workers. While this is a good feature of the picture, the net result is to identify all that is solid, firm and decisive with the farmer, while his city-worker friend is pictured as a big-hearted oaf."

NEGROES OMITTED

"The picture's major weakness is its complete failure to deal with the Negro people, as sharecroppers, poor farmer, worker, or any kind of factor at all in the South. Only by the barest inference—by an accurate portrayal of the economic plight of the poor white farmer—can the socially trained mind see an identity of interest of Negro and White."

"Within these limitations, the picture does a good job, and in spite of all the advertising blarney on the love angle, the film is first and foremost a social document and a good one at that. Certainly the ban against it must be fought; it merits a good audience everywhere."

"Yours for better films
—Private J. W."

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51 NOV 1 1945

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Communist Infiltration of Motion Picture Industry

'Pride of the Marines'—superb show

Pride of the Marines. Screen play by Albert Maltz, directed by Delmar Daves; produced by Jerry Wald for Warner Brothers.
Al Schmidt..... John Garfield
Ruth Hartley..... Eleanor Parker
Lee Diamond..... Dane Clark
Jim Merchant..... John Ridgely

By DAVID PLATT

The new Warner Brothers film "Pride of the Marines" is enormously entertaining, timely and truthful about the returning war vets and their problems. Honest in its writing, direction and acting, the film has the kick of "Waiting for Lefty" and "Grapes of Wrath." In it a more serious John Garfield gives his finest screen performance in the role of Al Schmidt.

"Pride of the Marines" is solid and sincere about the Philadelphia marine who killed 200 Japanese before being blinded by a grenade and about his girl, Ruth Hartley, and about men and women who became 21 when Pearl Harbor was bombed. The terrifying jungle sequence where Schmidt faced the shrill, jabbering, unseen Japanese at night is a breath-taking bit of cinematics. This sequence with its blood-curdling and discordant sound effects in a setting of muck and slime ranks with the greatest documentaries of the Pacific war. This scene alone would be enough to put "Pride of the Marines" in a class by itself, but the picture has more—much more.

"Pride of the Marines" has a true to life love story, an

intelligent story of a wounded soldier's rehabilitation through tender care, patience and understanding. It is nothing like "I'll Be Seeing You" (Selznick) with its cloying sentimentality and dishonest psychiatrics. "Pride of the Marines" is the real thing. It pulls no punches. It talks about the things that everyone is talking about today: jobs, social security, tolerance, peace. What it says makes rich sense.

"Pride of the Marines" says that the men who hit the beaches at Guadalcanal and lived and slept in foxholes do not intend to sell apples on street corners when they get home. They want a decent job for the rest of their lives and they warn the windbags who are talking about another war to duck fast. "We don't want no apples, no bonus marches, paste that in your hat, congressman," says a wounded hero of the Pacific war.

"Pride of the Marines" says that the soldiers are in no mood for crumbs. They mean business. If the answer to their dreams is going to be apples, they intend to stand up on their two legs and holler and if there's enough of us holtermen we'll go places.

This is the way Lee Diamond (Dane Clark), a native born Jewish American sums it up: "One happy afternoon when God was feeling good he sat down and thought up a rich, beautiful country and then

called it the USA—all of it—the rivers, the hills, the land, the whole works. Don't tell me we can't make it work in peace like it does in war. Don't tell me we can't pull together. Don't you see it, you guys, can't you see it?"

NATURAL DIALOGUE

I wish I could describe the great roar of applause that greeted these lines from a jam-packed houseful of vets and civilians. "Pride of the Marines" will go far because it has had the guts to speak up on our most critical problems. The vets will love it for its honest war scenes and for truthfully picturing their understandable fears about the future worse than any encountered in the Pacific. Others will enjoy its natural and witty speech and its open admission that Jews and Mexicans and Irish are part of the American scene. Unfortunate is the exclusion of the Negro and his special problem from "Pride of the Marines."

Despite this shortcoming, congratulations are in order for Albert Maltz, author of the screen play, Delmar Daves who directed it, Jerry Wald who produced it for Warners. And to John Garfield, Dane Clark, Eleanor Parker, all of whom extended themselves to put across these vital truths. A finer combination of good citizenship and good entertainment would be hard to find.

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52 NOV 5 1945

FILE

Comment to Dept. of Motion Picture Industry

Moishe Oysher scores in L. A. song-film

LOS ANGELES.—Moishe Oysher, singing star of the film, "Overture to Glory" now playing at the Laurel Theater here, is hailed by critics as the world's foremost cantor. A veteran artist in both American and Yiddish theaters, Oysher does an excellent job in the role of a cantor who becomes a great opera star. In the film, he sings not only the traditional "Kol Nidre" but also melodies of Chopin, Beethoven and Mahuszkio.

Oysher began his singing career in the synagogue choir of a little town in Bessarabia over 30 years ago. After touring Europe in traveling troupes, he came to this country to become one of the best-loved stars of the Yiddish theater. He has appeared in numerous stage productions throughout the United States and has starred in four movies.

In the motion picture, "Song of Russia," Moishe Oysher sang a song written especially for him by Jerome Kern. It was the melody "Russia Is Her Name."

Last year, the popular tenor appeared as guest artist at the Hollywood Bowl on the Russian Day program, directed by Leopold Stokowski.

Requests from servicemen ov-



Moishe Oysher,

star in "Overture to Glory," Yiddish film now playing at the L. A. Laurel Theater.

erseas resulted in Oysher's appearance on the "Command Performance" radio program.

At present, Oysher is making a concert tour of the United States, Canada and South America. He has had offers for concert performances in Africa and may tour that continent before returning to this country.

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26 OCT 31 1945

File in

Commercial Department of Motion Picture Industry

file

affairs

Hollywood tries to 'muscle' into France

By DAVID PLATT

Now that the war is over, Hollywood producers are demanding that the State Department do something to help them reestablish their prewar stranglehold on the European film market. They are worried because the governments of the liberated nations are more anxious to build up their own film industries than make trade agreements that will again give Hollywood a virtual monopoly of playing time abroad.

France, for example, wants to limit American films to 60 a year, along with 60 Soviet films and 60 British films. This represents a reduction of 60 per cent of the total number of Hollywood films (150) permitted under the French-American trade agreement of 1936. And a considerable increase in the number of Soviet and British films allowed in France before the war. The French feel that this will reduce the number of sub-standard Hollywood films and also give their own film industry a chance to develop and grow strong.

PRESSURE

But Hollywood producers insist that France should be held strictly to the 1936 trade pact. They point out that France is dependent upon the United States for food, clothing and other essentials. They warn that any attempt to arbitrarily reduce American films to the

trade status of Britain and the Soviet Union will endanger French-American relations.

This is using the big stick to get a better position on the world market. It's a sign that the war was just a bad dream to the merchants of film fun. As far as they're concerned the world has not changed during four years of hellish war. Hollywood still thinks she is a glamor girl who has only to enter a room and all conversation will stop.

Hollywood producers can wield a big stick from here to doomsday but they will get nowhere until they face the fact that a large percentage of their product is totally unfitted for the European market today. That inescapable truth is at the bottom of the bitter trade row with France. It is simply that the vast majority of Hollywood films are unsuited and inadequate for peoples that have faced stern realities and have learned the true meaning of brotherhood.

Among other things, the war has taught the liberated countries that films can be as persuasive and as effective as bombs. Europe saw how the Fascists used films to divide and terrify the occupied peoples. The new people's governments reject the light-minded attitude of most Hollywood producers toward this great visual art. They are determined to control the screen so that it will

serve rather than stultify or enslave mankind.

CHANGE NEEDED HERE

Instead of wearing out the carpets in the State Department, Hollywood producers should be investigating why U. S. Army, Soviet and British documentary films are attracting tremendous audiences in France today. Until there is evidence of a deeply-rooted change in the form and content of the general run of Hollywood films, our studios should consider themselves fortunate that a country like France agrees to limit them to as high as 60 features a year.

Congressman Ellis E. Patterson has sent the following letter to James E. Marchant, Alien Property Custodian, Washington.

"It has come to my attention that the Alien Property Custodian Office is again considering the sale of confiscated Nazi film. I am amazed that the subject has been reopened, since I was definitely assured by your economic assistant that the sale was canceled. I do hope that the word I received on this matter falls into the classification of unfounded rumor, for I and many of my colleagues felt that the case was closed, and the word of your office would hold good. I am sure it will. If there are any developments in this regard, I would greatly appreciate hearing from you."

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53 OCT 26 1945
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of Government.

Producer retreats before Bilbo attacks

By DAVID PLATT

Some of our best producers are becoming panicky before the growing attacks on racial minorities and are retreating into ivory towers. Particularly disgusting is the news that Samuel Goldwyn, who is listed in Gerald L. K. Smith's private file as that "Jewish Bolshevik producer of North Star," has dropped "Earth and High Heaven" by Gwethalyn Graham from his production chart. This is the story of Erica Drake, progressive daughter of a propertied Canadian family well up in the social register, who falls in love and marries Marc Reiser, a Jewish lawyer. It is an intelligent study of racial discrimination and would have made a fine film. After paying a fortune for the screen rights, Goldwyn has decided against making it at this time. The reason as stated in this week's Variety is that Goldwyn feels that the theme is "too controversial under present conditions."

HUSH, HUSH

In other words, according to Goldwyn, the proper time to make a film in which the hero is Jewish is 10 years from now when it may be too late to make such a film. Until then let us be silent and pray that the Bilbos and Rankins will see the error of their ways and voluntarily stop smearing Negroes, Italians and Jews. Let's forget unemployment, race hatred, McCormick, Hearst, the Klan and other such controversial themes.

Hitler fascism came to power

with the help of such shrinking violets. Will they never learn the lesson of appeasement? There were any number of faint-hearted individuals in the German film industry in the early 1930's who felt that the best way to fight anti-Semitism is to say nothing, hear nothing and do nothing that will antagonize the anti-Semites. Who knows where their bones are buried today?

HISTORY

A United Artists producer is reported to have lured Joel McCrea from his ranch in California to appear in the story of Frederick Remington, the famous painter of western scenes who once worked for Hearst as cartoonist and foreign correspondent. I am willing to bet one of Colonel McCormick's whiskers against a blatant Hearst editorial that the following exchange of telegrams between Hearst and Remington will be omitted from the projected film. The scene is Cuba. The year 1898:

W. R. Hearst,
New York Journal, N. Y.:
Everything is quiet. There is no trouble here. There will be no war. I wish to return.

REMINGTON:

Remington, Havana:
Please remain. You furnish the pictures and I'll furnish the war.

W. R. HEARST

The above wires are vouched for by James Greelman, a Hearst reporter who covered the Cuban war. Greelman, in

his memoirs, charged that "yellow journalism was blood guilty" in that war. "Its editors were enemies of society and its correspondents ministers of passion and disorder." Will Harry Brown, producer of the Remington biography defy Hearst and film this incident?

SALACIOUS FILMS

State censors in the South are banning progressive films and mutilating American and Russian war documentaries. But pornographic pictures are apparently being given a clean bill of health in certain sections of the South. New Orleans, La., for example.

Elizabeth Rogers of that city writes that "lately there's been a particularly awful line of immoral films with titles like 'Mad Youth' and 'Are You Fit to Marry,' all advertised 'for adults only.' Worst of all is 'The Return of Ongagi,' a salacious jungle film that could have been conceived only by depraved men of the type of Bilbo." The newspaper ads which she enclosed run like this: "Do native women live like gorillas?" "What do gorilla kidnapers do with their women prey? You won't believe it..." "See the show that rocked New York, dazed Chicago and shocked Hollywood... It's out of this world... girls get up a party."

The posters in front of the St. Charles Theater say that "an anonymous French explorer" took the pictures. "Unless I miss my guess this is one of Hitler's films," concludes Miss Rogers.

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70 SEP 27 1945

Communist Influence Motion Picture Industry

Platt
Hearst

Hellman's 'Watch on Rhine' Acclaimed in Moscow

MOSCOW, Aug. 22.—Lillian Hellman's *Watch on the Rhine* has just been produced on the Moscow stage by L. Kobrinsky. Miss Hellman is known to Soviet audiences for her splendid motion picture *North Star*. The warmth and sensitivity with which she depicts

Soviet people during the early days of the Hitlerite invasion and the artistic faithfulness of the characters attracted the attention of the Soviet theatrical world to her plays. As a result, Lillian Hellman's *Watch on the Rhine*, which deals with the struggle against fascism, appeared on the stage of one of the best theatres in the Soviet capital.

In the Lenin Komsomol Theater of Moscow, Lillian Hellman's play finds a worthy rendition.

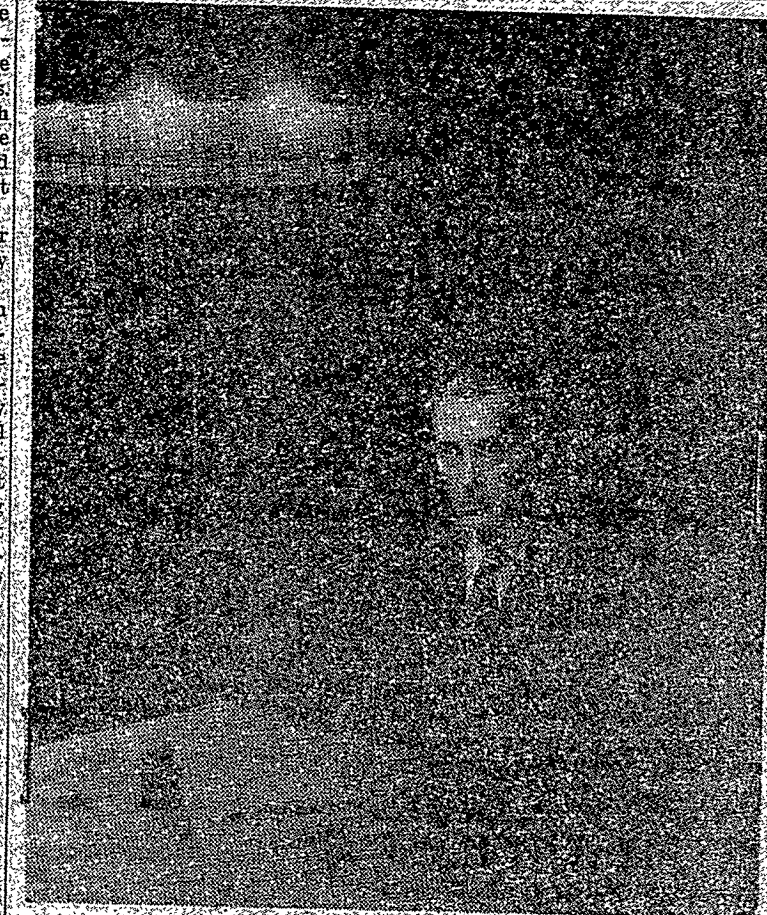
Our actors find real pleasure in acting in this play. Serafima Birman, the producer, told me. The character of Ulrich Werner, champion of freedom, a man supremely loyal to his cause, a wonderful friend and father, is painted slightly in romantic style. The actor must beware of the danger of slipping into scenic "rosiness," to which it is but a step to sentimental banality. This role is ably played by Freilich. His Ulrich is both romantic and real.

Sarah Werner as played by Glatintova is unforgettable in the character of the loyal companion of the selfless father. But the most striking character in the play is doubtlessly Fanny Farrelly played by Serafima Birma.

Why has Fanny Farrelly become the principal character in the play? Does it not injure its composition? Is it perhaps the result of the talented playing of the actress or of the "tyranny" of the producer?

TEST OF IRON

The main reason is that five years separate the time when the play was written and the time of its production. During these years people lost not only their peace of mind but also their sleep. Just as the Farrelly family. Millions of people passed the severe test of iron and blood. The storm which swept over the Farrelly home can no longer be in the prewar years.



Paul Lukas portrayed Kurt Mueller (name changed to Ulrich Werner on Soviet stage) in both the American stage and screen versions of *Watch on the Rhine*. The above shot is from the Warner Bros. film.

A number of situations, even central ones in the play, lost their effectiveness. We know the way of Ulrich and Sarah and also David and Martha. Only Fanny Farrelly, one of those millions of people of "good will," entangled in conventionalities, doesn't know which way to turn. What will happen to her? Whither will she turn? Will she

grasp the meaning of all this?

The deliberate stress laid on her personality in the production is correct. The times made her the principal theme in the play. It is no accident that the scene in which Fanny stretches out her hand to Ulrich who kills the Nazi Van Brankowitz, leaves the most lasting impression in the spectator's mind.

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SEP 17 1945

Colonel Carlson to speak at anti-Fascist conference

Colonel Evans Carlson, of the U. S. Marines, commanding officer of "Carlson's Raiders," whose heroic exploits in the early stages of the Pacific war have become legendary in "leatherneck" annals, will be one of the principal speakers at the "Mobilization for Democracy" conference Sunday afternoon, August 26, at Los Angeles City College, 855 North Vermont avenue, it was announced yesterday by Attorney-General Robert W. Kenny, general chairman.

Expected to be attended by delegates and observers from hundreds of civic, labor, church, business, fraternal youth veterans and other community organizations the conference is being convened to map a hard-hitting action program to expose and counteract Fascist race and labor hating movements and propaganda in metropolitan Los Angeles. Opening session is set for 12:30 p. m. with adjournment scheduled at 8:30 p. m. A series of panel discussions will feature the program.

Planned as a followup of the July 20 overflow Olympic Auditorium rally, which voted Attorney General Kenny a mandate to carry forward its purposes, the City College Conference will have for its major objectives the strengthening of all democratic organizations in the community, the building of closer unity for the difficult postwar transition period, and the adoption of concrete plans to insure that Los Angeles will not become a breed-

ing ground and headquarters for disruptive un-American activities spearheaded by men like Gerald L. K. Smith and his prototypes.

Dr. Joseph Weckler, of the American Council on Race Relations, is chairman of the conference program committee.

On the committee are Marshall Stinson, Dr. George Gleason, Rollin McMill, Leo Galin, Robert A. Smith, John Crompton, David Coleman, Raymond Clayton, Russell, Mrs. Charlotte Bass, John Weber, Dore Schary, Mrs. Reuben W. Borouga, Philip M. Connelly, Rabbi Max Nussbaum, Lloyd Mashburn, William Bidner, Reverend Harold M. Kingsley, Emmett Lavery, Jaime Gonzales, Postmaster Michael D. Fanning, Supervisor John Anson Ford, William Cummings, William Jones, C. Raymond Booth, Mendel Lieberman, Assemblyman Augustus F. Hawkins, Dr. H. C. Hudson, Henry Mayers, Mrs. Joseph Krumgold, Thomas J. Griffith, Mrs. Fred C. Pollock, Nelda Salinger, Bob Wacheman, Samuel B. Gach, Orville Caldwell, Mrs. Raye Allen, Dr. Howard Culhousen, Mrs. Marie Hughes, David Weissman, Willie J. Hill, Norval Crutcher, Mary McCall, Jerome Posner, Lawrence Harvey, Mrs. Wilkie Mahoney, Mrs. Ida Mayer Cummings, Mrs. Hollister Noble, Mrs. Ell Joffe, Jim Carbray, Aaron Gordon, Harry Brown, George Campbell, Dr. Leonard Bloom, Ben Beery, Minna K. Post, George E. Thomas, Pauline L. Fisher, Frank Davis, Maurine Simpson, Loren Miller, Ellenore Abowitz, Edmund Cook, Joseph Aidlin, L. G. Robinson, and other consultants.

George Stiller is secretary, in charge of arrangements, with headquarters at Room 1021, Rowan Building, 458 South Spring street, telephone MICHigan 9521. Carey McWilliams is acting treasurer.

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56 OCT 11 1945

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Commentary on Inflation of Motion Picture Industry

Film dividends hit all-time high

By GERTRUDE STOUGHTON

Film dividends for the first six months of 1945 which have been approximately \$10,200,000, which is higher than last year, and in fact the highest yet. And it's only 33 years since Paramount rented a little barn at Vine and Selma streets to get away from big business competition in the east.

The history of the film industry is fascinating—I'm reading "The Rise of the American Film," by Lewis Jacobs.

Paul Robeson, stepping out of the role of Othello which has practically lived in for two years, is going to tour Europe for six weeks with a mixed Negro-white USO camp show. This is the second mixed unit sent abroad by the USO. With Robeson will be his accompanist, the Negro composer Law-

rence Brown; Miriam Solovieff, violinist, and her accompanist, Arthur Heller.

Millard Lampell, who wrote the libretto for the Norman Corwin-produced cantata "Lonesome Train"—with music by Earl Robinson—is going to write the script for a new radio program of great importance.

The government and the War Department have been alarmed at a certain tendency to handle the returned service man like an escaped lunatic. With Mutual radio network, they have arranged for a series of simple, factual stories, taken from the real life of men in the army. What Lampell will write takes the GI through the troubled years of the 30's, through his period of combat, his hospital convalescence, his furlough and his return to civilian life.

I can't think of anyone who could do a warmer, and at the

same time more workmanlike job on this than Lampell.

The University of Louisville, Ky., has awarded an honorary degree of Doctor of Letters to Kentucky-born David Wark Griffith. I wonder whether this was for the undoubted technical genius of Griffith, who introduced the close-up, flashback, fadeout and soft-focus photography, or for "The Birth of a Nation," one of the most savagely chauvinistic films ever made.

Of course, Siegfried and the heroes of the Ring operas wore eagle feathers, too, on their helmets—but they must be turning in their primitive Teutonic graves. In Bayreuth, home of the Wagner Music Festival, the Ninth Armored Division Special Service Office has just put on a performance of "Ten Little Indians."

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87 SEP 25 1945

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DATE 3/20/93 BY SP5/CLC

57 OCT 2 1945

This is a clipping from
page 3 of the
People World for

Aug 9 1945
Clipped at the Seat
of Government.

Some Facts on Hollywood for (5%) Rankin

By BURGESS MEREDITH

(A recent speech made by Burgess Meredith, Motion Picture Alliance leader, at Hollywood's Olympic auditorium.)

On the floor of the House of Representatives in Washington is a little man who gives official voice to the sentiments and policies which Mr. Gerald L. K. Smith voices stridently but unofficially. This little man would be funny if he were not sinister. I refer, of course, to the gentleman from Mississippi, John Elliott Rankin, who represents a minority of less than 5 per cent of the people in his congressional district and who devotes much time to making certain that the vast majority cannot vote.

This little man has been attacking Hollywood. He has been besmirching with irresponsible charges the great motion picture industry. You know every time a Congressman wants a little cheap publicity, he attacks Hollywood and the movies. I, for one, am growing a little weary of these attacks. I think it's high time for a counter-attack. General Eisenhower, under whom I had the honor to serve, had one slogan — attack and more attack.

If Mr. Rankin thinks he wants to attack Hollywood, then I will give him some information. I can't give him all the information, because I'm not a congressman and I'm not a member of a congressional committee and I haven't got any investigators working for me. Also, some of the people involved in my investigation are dead — killed by Nazi or Japanese bullets. And some of them, Mr. Rankin, are still wearing the uniform of the armed forces of the United States.

While you, Mr. Rankin, stood up in the House to fight for the polltax, what was Hollywood doing? I'll tell you.

HONORED ARTISTS

Carol Lombard was on a bond tour when her plane crashed. The Hollywood entertainer, Tamara, was on a tour performing for soldiers in Europe when her plane crashed in Lisbon.

While you, Mr. Rankin, spread poison across the pages of the Congressional Record, a man named Walter Wanger made a picture titled "Blockade" dealing with the Spanish civil war. And while you were campaigning against the New Deal, Warner Brothers made a picture called "Confessions of a Nazi Spy." And your erstwhile colleague, Martin Dies, attacked Warner Brothers as "reds."

May I ask you, Mr. Rankin, whether you ever got a citation from General MacArthur? Well, Mr. Rankin, Joe E. Brown did. "There isn't a man," said General MacArthur, "who has done more for our boys than Joe E. Brown."

And while you, Mr. Rankin, vented venomity and venom against minority groups, a picture called "Guadalcanal Diary" was produced in Hollywood, and the navy says that this picture tremendously accelerated navy recruiting.

While you, Mr. Rankin, fought against the anti-lynching bill, Hollywood produced a picture called "Fury" showing the results of stirring up race hatreds, as you and the man who calls you friend, Mr. Gerald L. K. Smith, stir them up. In that way you're mad at Hollywood, Mr. Rankin. Because this picture shows lynching for the bestial thing it is.

While you, Mr. Rankin, were doing nothing to help the navy

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INDEXED
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87 SEP 24 1945

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This is a clipping from
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People's World for

Aug 6, 1945
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of Government.

70 OCT 1 1945 367

on which victory depended. Four Hollywood camera men were killed in filming "Tunisian Victory."

5000 SHOWS FOR GIs

While you, Mr. Rankin, were sniping at unity, Darryl Zanuck made "Wilson."

And just in passing, Mr. Rankin, let me remind you that while you were striving to hold back overdue reform in the treatment of our veteran fighting men, Hollywood actors and actresses in the first half of this year alone were giving more than five thousand entertainments to GI audiences on every fighting front in the world.

This year more than 50 Hollywood stars have spent nearly 4000 days away from Hollywood on USO-camp show tours. They averaged two performances daily, were often under fire. They made more than 10,000 appearances in 1200 events for all branches of the armed services. A total of 60 Hollywood entertainers have been almost constantly on hospital tours throughout the United States during the last six months.

During the Seventh War Loan campaign, the top players of Hollywood spent 55 days on bond tours, making thousands of personal appearances, radio addresses. Some of them toured Canada for the Eighth Canadian War Loan campaign.

Since the Pearl Harbor attack, troupers under the direction of the Hollywood Victory Committee have made more than 49,000 personal appearances for the entertainment of our fighting men. Three thousand nine hundred and eighteen performers have appeared in these shows.

And Mr. Rankin, while you stood up on the floor of Congress and denounced Jews, such

men as Eddie Cantor, Jack Benny and Al Jolson and hundreds of other Jewish entertainers were giving shows in jungles and on deserts and beachheads.

I call your attention, Mr. Rankin, to the fact that the Hollywood War Activities Committee has quite a war record.

I call your attention to the Screen Actors Guild of Hollywood with one thousand five hundred and thirteen men now in the service of the United States Army, Navy and Air Force. And among them are men and women with such names as Siegel, Gottlieb, Farber, Myers.

FIGHTING WRITERS

I call your attention, Mr. Rankin, to the Hollywood Writers Mobilization, made up of 1200 screen writers and hundreds of other writing men and women in this Hollywood area. While you were attacking minorities on the floor of Congress, the Writers Mobilization wrote and produced 195 documentary war films for the government of the United States, wrote and produced 1050 radio scripts for the Treasury Department, War Department, wrote and produced 891 camp show sketches, wrote the material for bond drives and blood drives.

Yes, while we are on the subject of writers, Mr. Rankin, on Wednesday of this week you called a certain Hollywood writer a "notorious subversive." Mr. Rankin, do you know this writer is now in the South Pacific, and that while you were shooting your mouth off in Congress, he was being shot at in Borneo.

And yes, it is the same writer who wrote the screen play "Thirty Seconds Over Tokyo." The hero of that film is here tonight. Stand up, Captain Ted Lawson!

While you, Mr. Rankin, were fighting against an appropriation for the FEPC, Hollywood stars sold \$1,079,000,000 worth of war bonds.

I have a friend Mr. Rankin, who went into the army on May 22, 1941. He volunteered for the Army Air Corps. He weighed only 147 pounds, 10 pounds too light for his height. And so they rejected him. After dieting for a month, he brought his weight up to par. When he went to England, he refused to be photographed. He became a squadron commander, and then one day they gave him the Distinguished Flying Cross. And when they did, a photographer hesitantly asked if he could film the ceremony. And this friend of mine, now a Colonel, said, "I'll be proud to have the picture taken." That fellow, Mr. Rankin, is my friend. His name is Jimmy Stewart.

There are and there have been some pretty good Americans, Mr. Rankin, who do not agree with you that the motion picture industry is a den of iniquity, a realization of a fantasy existing in a yellow journalist's mind. One of these Americans was named Franklin Delano Roosevelt. In a letter addressed to the president of the Academy of Motion Picture Arts and Sciences, he said:

"It is a matter of deep satisfaction to me, as it must be to you, that we have succeeded in turning the tremendous power of the motion picture industry into an effective war instrument without the slightest resort to totalitarian methods of our enemies. In total war, motion pictures, like all other human endeavor, have an important part to play in the struggle for freedom and the survival of democracy. Those who achieve highly in motion pictures at this time have contributed greatly to that end."

FILE

file

Black

Films Friendly to Russia Justified by World Trends

By PHIL CARTER

HOLLYWOOD—Just as the present day international cooperation situation means justification to Woodrow Wilson's efforts toward world security, so likewise is vindicated the far-sightedness which inspired Warner Bros. to produce "Mission to Moscow." Jumped on with both feet by anti-Soviets at the time of its making

three years ago, it will be remembered that "Mission to Moscow" was labeled an unwarranted recognition of the importance of Russia in world affairs. Stalingrad disproved that.

Revealing the level to which the attack on the film descended, producer Robert Buckner stated there were some who claimed that its opening scene was not authentic. That was the one showing Emperor Haile Selassie vainly imploring the League of Nations to invoke sanction against Mussolini for his wanton invasion of Ethiopia. The part of Selassie, you will recall, was played by Leigh Whipper.

Dire consequences for the picture and Warner Bros. were predicted at the time by those who did not want the American public to view any film which broke away from the stereotyped conception of Russia as a land manned by bearded, bomb-throwing peasants. Fortunately, Warners had had previous experience with this type of alarmist advice.

When "Confessions of a Nazi

Spy" was produced the studio was accused of war-mongering by those who failed to see anything wrong with Hitler's bloody regime. And of course, the sequence in "In This Our Life," illustrating the predisposed injustice in the South towards a Negro unjustly accused of crime, were howled at by the bigots who wheeled out their usual "creating social unrest," charge.

Like others at Warners, Producer Robert Buckner whose next-to-be-released film will be "San Antonio" starring Errol Flynn, has a philosophy regarding the depiction of minorities.

"The intelligence level of the great mass of motion picture patrons is rapidly rising," said he. "Just as the publishing business has witnessed the upsurge of non-fiction, so the motion picture industry has seen its customers demand more and more realism on the screen. Current events have exploded the theory of racial superiority, and the films will have to reflect what people know to be the truth."

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INDEXED

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87 SEP 7 1945

EX-27 150

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56 SEP 12 1945

FILE

Communist Infiltration of Motion Picture Industry

FILE

File

100-136754-A

Loeb Reelected To Equity Council

The re-election of Phillip Loeb to the Council of Actor's Equity last week marked a important victory for the democratic forces in the actor's union. The campaign to defeat Loeb was featured by open red-baiting and sub-surface anti-Semitism. The results of the election were hailed by Loeb as evidence of the "health and integrity" of the membership.

Despite his active work since 1934 on behalf of the union, Loeb

was not proposed for re-election by a nine-man nominating committee which refused to state its reasons to the membership. Loeb was thereupon placed in nomination as an independent candidate by petition.

His candidacy was supported by leading Equity figures like Margaret Webster, Mady Christians, Sam Jaffe, Paul McGrath, Ilka Chase and Myron McCormick, Dudley Digges, Raymond Massey, Cornelia Otis Skinner and Elliot Nugent.

Voting on the basis of Loeb's union record, the majority of Actors Equity repudiated the injection of false racial and political issues into the campaign. The contest was the most bitterly fought in the union's history.

The total vote cast was 1,196, largest in any Equity election. Sixteen candidates ran for 10 vacant positions on the Council. The following were elected:

Sam Jaffe, Ruth Hammond, Vera Allen, Leo G. Carroll, Jack Sheehan, Louis Calhern, Jane Seymour, Frank Fay, Phillip Loeb, Matt Briggs.

Frances Heflin and Robert Perry were unopposed as candidates for replacements to the Council for two-year terms respectively.

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100-136754-A
OCT 3 1945

INDEXED
58

EX-60

5/10/45 Special

REVIEW

This is a clipping from page 18 sec. 1 of

THE WORKER

Date 7-22-45

Clipped at the seat of Government

OCT 11 1945

Commission of Industrial Relations

Hollywood Must Respect Its New Audiences Abroad

By THEODORE STRAUSS

When the United States was confronted with the awful necessity of creating a highly integrated, highly mechanized, highly skilled army out of an inchoate civilian mass, it was fully discovered that the use of film could cut down the time for teaching and indoctrination by anywhere from 25 to more than 50 percent.

Almost in the twinkling of an eye, Hollywood and the motion picture industry had assumed an importance which could not be overestimated. Both as a production center and as a recruiting area for large numbers of highly trained technicians, the industry was brought into abrupt and enormous use. On the sound stages of each studio new and urgent scenes were played for a multitude of government films.

Films on every conceivable aspect of the prosecution of the war were made—films on technical problems such as the use of radar or the diving lung, the dangers of the cold front, the decontamination of gassed areas; or films of a broader purpose such as the *Why We Fight*.

These were films for the battle-front. No less important was the home front which was to produce the weapons for that battle. Again films were made for the technological purpose of creating quickly great bodies of skilled craftsmen, while other subsequent "incentive" films were used to keep up the rate of war production by showing the civilian workers the effect in battle of the weapons which they had created.

At the same time, the feature-length or so-called entertainment film was taking on certain responsibilities of behavior. Hemispheric solidarity and our relations with all the South American countries became of paramount importance in our prosecution of the war. A number of full length feature films were made intended to promote friendship between the Americas. Although their occasional ineptitudes sometimes brought them a rather testy welcome on the part of the South American countries, there is no doubt but that the general impact of these films on our relations with the southern half of this hemisphere was highly favorable.

Postwar Responsibilities

But what of the postwar? What of the phase which we are entering even now before the battle of Japan has been brought to a finale? The question, which is confronting Hollywood ever more insistently is the question of whether or not Hollywood's present responsibilities will disappear with the end of our national emergency or whether they will continue as an unavoidable fact of the industry's existence in the days of peace. We think that the answer is clear and unmistakable. Few Americans today would seriously challenge the fact that this country must integrate its self-interest with that of its many world neighbors; geopolitically we can no longer retain the illusion that we are an insular nation. Just so, Hollywood is learning that it cannot remain insular culturally.

While Hollywood is acutely sensitive to the fact that the upheavals of the past five years and the emergence of new productive forces in other nations have placed in jeopardy its world-wide film monopoly, it is dubious as to whether the industry is yet ready to face the solutions which will in time be forced upon it. On the contrary, it seems apparent that Hollywood is more than a little bewildered by the changes which war has made upon the face of most of the world. But certain it is that Hollywood must adjust, for commercial reasons if for none other to the changes which have occurred abroad and in our own country. It is no longer up to Hollywood alone to determine what its standards of content and of craft will be. These will be impressed upon it by the emotional temper and the new mental and

Excerpts from Speech prepared by Theodore Strauss, motion picture writer, and delivered by Waldo Salt at Film Panel, Conference of the Arts, Sciences and Professions in the Postwar World.

spiritual orientation of peoples who have passed through five years of catastrophic experience. It is these people who will make demands upon Hollywood and the nature of its films, and Hollywood's response to these demands will determine to a great extent its hold upon the world market.

If Hollywood does not fulfill these demands other nations will be progressively more able to seize the initiative in the world markets. A revolution has taken place in Europe, in Asia and elsewhere about the world. And it is likely that this change will be reflected not merely in the men whom these liberated peoples elect to office, but also in the books they read and the movies to which they go.

The situation does not allow simply for a passive wait-and-see attitude on Hollywood's part. It is up to Hollywood to determine whether that isolation will be thrust upon it by its failure or lack of desire to comprehend the changes of the world whose attention it must to engage. The token of its intentions will be the content of the films it makes.

If the history of politics and of literature and of films after the last war is only precedent, there will arise sooner or later in the torn areas a need and desire to integrate

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Date 7-22-45

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emotionally and intellectually the experiences through which they have passed. Should Hollywood neglect to seize upon the meanings which history has written for it, should it attempt to avoid answering the aroused aspirations of all peoples in terms of its film content, it must be prepared for an inevitable loss of revenue and prestige.

Changes Abroad

For Hollywood must take into account the changes abroad, particularly in Europe, or someone else will. In England J. Arthur Rank has emerged as a rather frightening bugaboo to many Hollywood executives who fear his announced intention of giving us a run for our money in the world market and even of invading our domestic preserve.

But England is only the most immediate of our competitors. France still suffers acutely from film shortages and lack of production facilities, but even during the blackest days of the occupation the country maintained a semblance of its film industry. The Soviet Union also has maintained its producing units and undoubtedly is ready to expand its film industry as soon as its state of emergency relaxes.

Among the comparatively undeveloped markets of the world both China and India have the nuclei of film industries, however small, which might one day conceivably banner the aspirations of a continent which we have not yet seriously taken into account.

Hollywood is no longer so sure. It is now making ever more intensive efforts to place its industry's relation with the South American countries on a firmer and friendlier basis. It is making serious attempts to do justice to those themes which are part of the South American heritage and to deal with our Southern neighbors on terms of dignity and understanding.

Furthermore, such an attempt would run counter to the experience of other industries who found that restricted patents resulted in restricted markets and wider use of these patents resulted in wider markets and more abundant profits. Hollywood itself has had somewhat

similar experiences. For example, Mexico, shortly after our entry into the war, requested an allotment of film sufficient to make 18 feature pictures. The Hollywood Producers Association, fearful both of a cut in their own allotments and of the competition of those eighteen films in Latin American markets, opposed such a grant. For reasons of another kind, however, the Coordinator's Office saw fit to send the film as requested. Last year the Mexican request was raised to film for 45 features. Once more the Coordinator's Office approved the allotment. Once more the producers opposed it. Then a not so curious fact was discovered. Mexico's increased production actually had not cost Hollywood a single admission. On the contrary our market had increased through the creation of a new and wider film audience.

Should Hollywood choose to follow an enlightened policy of economic cooperation with other nations, it is then thrown back on the necessity of being equally honest in the matter of film content. And reduced to the question of content, issues will be raised whose solution will at times require drastic adjustments on the part of Hollywood. It might be found, for example, that it is no longer commercially profitable to treat a Negro as little more than a grinning simpleton with itchy feet, or the Chinese in the racial clichés which have long been inflicted upon them. The dignity and the demand for human rights of great masses of mankind are inextricably related to the treatment of peoples who may be minorities in the United States but are not minorities at all in the world at large. The Mexican who sees a film in which a Negro is treated with condescension is certainly shrewd enough to recognize the resemblance of the attitude toward himself. It is hardly probable that any of these peoples will support or tolerate such chauvinisms.

whether racial, social or economic.

There are some who see the mission of the American film as that of a salesman of our country, but we doubt that the emphasis should be on selling American morality, motor cars or an idealized picture of our democracy to the world. Certainly it is probable that a good many countries upon which we might attempt grandiosely to confer our precepts of democracy may well be able to teach us a lesson or two in kind.

This is a clipping from page sec. of

THE WORKER

Date 7-22-45

Clipped at the seat of Government

REVENUE

es reflect a former Agent, Louis J. Russell,
sed duty in August, 1944 and was employed by
Sperry Corp., Brooklyn, NY. A newspaper
tale in file dated in May, 1945 indicates
s J. Russell had been selected by the House
mittee on Un-American Activities as an investi-
or for that committee.

Points and Pointers on the AMUSEMENT MARKET

By ANDREW E. KELLEY

Hollywood Disturbed Over Rankin Probe Into Writers Who Are Considered Subversive

HOLLYWOOD is disturbed about Rep. John E. Rankin's plan to uncover writers who are suspected of subversive activities. Ernie Anderson, secretary of the committee, is now in Los Angeles, fortified by Chester Bidas of Pittsburgh, one-time secretary of former Sen. Reed of Pennsylvania; Lewis J. Russell, a former special investigator for the FBI; and George McDavott, formerly an OPA agent.

They trace it to the Motion Picture Alliance for the Preservation of American Ideals. The new organization was largely composed of experienced idealists who had for years defended not only the constitutional right of free speech, but also their specific right to speak exactly what their betters required of them, whenever such comment seemed necessary for the furtherance of democratic aspirations.

Dalton Trumbo speaks for the writers: "With the natural foresight of seers and prophets, they selected the precise moment when the American, British and Russian allies were poised for the war against Fascism. Courageously exposing all pleas for national unity, the Alliance, thru President Wood, made its determination to fortify Hollywood's war effort by proclaiming it the work of Communists, crackpots and radicals. Its individual members then set about the happy task of addressing like-minded groups of clubwomen, organizing dissident factions within unions and guilds, and, according to their various talents, promoting morale among the armed forces by forthright opposition to every Government agency which sought, thru motion pictures or any other channel of public expression, to convince the men in uniform that their sacrifices might conceivably result in a better world for themselves and their children."



Marilyn Maxwell

GERTRUDE LAWRENCE SENDS CRITIC A BOOK

Two additions to our library: "A Star Danced," with the compliments of Gertrude Lawrence; also a copy of "Our Vines Have Tender Grapes," from Oscar Boob of Loew's, Inc. . . . Ferdie Grofe, one of our best arrangers, is tied up with Universal Pictures. . . . Warner Bros. have \$20,000 in "Marinka," which opened last night at the Winter Garden. . . . Two Academy winners will be in Frank Borzage's "Concerto," camera work settled for late July. Director Borzage is a two-time Academy winner for his "Farewell to Arms" and "Bad Girl." Tony Gaudio's camera work earned him the Oscar for "Anthony Adverse." . . . The appointment of John G. Bradley, chief of the Division of Motion Pictures and Sound Recordings in the National Archives, as director of the new motion picture project of the Library of Congress was announced today by Luther Evans, Librarian of Congress.

MARILYN MAXWELL QUITS HOLLYWOOD FOR MUSICAL

Marilyn Maxwell, one of the beauties of the Metro-Goldwyn-Mayer lot, returned her new contract and is set to star in "Nellie Bly," a Broadway musical which will be produced by Eddie Cantor and Nat Carson. Miss Maxwell has been unhappy at the M-G-M studio, because she didn't think the directors gave her the full expression of her cultural arts.



Gertrude Lawrence

She may be like Jan Clayton in "Carousel," make a hit for the Theater Guild and demand more money for her contract. She will head east in August for rehearsals.

Columbia has begun to build up Adele Jergens, who appears in "A Thousand and One Nights" as a princess. "I'd trade two outfielders for Adele Jergens any day," says Leo Durocher. Says Tommy Manville: "All Adele Jergens would have to do is ask me and I would make her Wife No. 8—and that would be permanent, as I am stopping at No. 8." . . . Mall Dodson, promoter of the Atlantic City beauty pageant, says: "In my 14 years with the Atlantic City beauty pageant I've seen thousands of beautiful girls, but I have never seen so glamorous and provocative a blond as Adele Jergens." Who is Adele Jergens? Miss Jergens was signed to a Columbia contract.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Shackled
W. Carter
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87 AUG 9 1945

Comments of Writers of Motion Picture Industry

SEP 5 1945

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after a studio scout saw her in Broadway's "Star and Garter" when she was pinch hitting for Gypsy Rose Lee during that star's illness. She was put thru the usual studio grooming, appeared obscurely in a few pictures, and then was assigned to "Together Again," starring Irene Dunne, Charles Boyer and Charles Coburn. Her chore in the feature was do a modified strip-tease for a night-club sequence, and she did with charm, humor and finesse. They intend the sort of build-up that had already made stars of Rita Hayworth and Janet Blair.

As soon as she was out of high school, she set about doing everything possible to facilitate an acting career. She won a dancing scholarship at the Albertina Rasch Studios, and a famous dancing teacher dubbed her "The Girl With the Million-Dollar Legs." Nothing could keep her back after that. She took every sort of job she could get. She took jobs abroad for the sake of experience and travel.

Back in New York, Miss Jergens won a beauty contest for blonds at the World's Fair and became known as No. 1 showgirl of the metropolis. It was this glittering appellation that won her the opportunity to understudy Gypsy Rose Lee in "Star and Garter," and, as heretofore mentioned, she actually did get to play the lovely Miss Lee's strip-tease role. The rest followed in a dazzling story-book manner. She was tested and signed by Columbia, and thence onward and upward.

The only sister of three husky older brothers, Adele spent a good deal of her time in childhood playing sandlot baseball with the boys.

FEDERAL BUREAU OF INVESTIGATION
RECORDS SECTION

9/9/1945

Mr. Clegg	Mr. Cartwright
Mr. Coffey	Miss Clarke
Mr. Glavin	
Mr. Ladd	Mr. Waikart
Mr. Nichols	Miss Thomas
Mr. Rosen	
Mr. Tracy	Mr. Eames

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Mrs. Conover
Miss Schreiber

Mr. Edwards, H. L.	Mr. Seyfarth
Mr. Harbo	Mr. Runaldue
Mr. Hendon	Mr. Morris
Mr. Jones	

Mr. Lee	Miss Auerswald
Mr. Long	Mrs. Gunther
Mr. McGuire	Miss Harrington
Mr. Mohr	Miss Hollenback
Mr. Nease	Miss Hovermale
Mr. Newman	Miss McWhirt
Mr. Renneberger	Miss Mattson
Mr.	Mrs. Mead

See Me	Miss Thompson
Phone Me	Mrs. Venable
	Miss Wolfe

Please Handle	M
Note and Return	M

Willie these notes are for
use of someone documentans
& she never detach them

Maybe you all do. They
probably should be filed with
the mail.

Cm
CATHERINE McWHIRT

0
Communist Infiltration of Motion Picture Industry

file

Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease

Miss Gandy

W.C. Cate
W.C. Cate

Un-American Probers To Send Lone Agent On Hollywood Inquiry

By the Associated Press
A congressional committee has been assigned an agent to find out whether there is any basis for reports of subversive activities in the Hollywood film colony.

The action was taken by the House Committee on Un-American Activities late yesterday at its first session under newly elected Chairman Wood.

The committee agreed Mr. Wood reported to send an investigator immediately to the West Coast to check on complaints received from there of "communistic" elements, particularly in Hollywood.

Mr. Wood emphasized, however, that none of the committee members is going and that no action would be taken by the group "until we are convinced that there is basis for these reports."

"This committee is not going to do any witch hunting," Mr. Wood told a reporter. "And furthermore, we are not going to waste any time on small birds. We are going to save ourselves for the big game, if there is any around."

Representative Rankin, Democrat of Mississippi, commented that "it looks like we'll get into this thing fully now" and said he was pleased by the committee's action. Mr. Rankin, who served as acting chairman in the two weeks since resignation of Representative Hart, Democrat of New Jersey, has declared that "a gigantic plot to overthrow the Government" is under way in Hollywood.

Later, a group of Californians headed by Representative Helen Gahagan Douglas, former actress, met with Mr. Wood and urged "caution" in the probe.

INDEXED

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87 AUG 2 1945

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EX-8

ALL INFORMATION CONTAINED
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AUG 14 1945

WASHINGTON STAR
Page 1

216

AUG 4 1945

Communist Infiltration of Motion Picture Industry

FBI Aids Probe Of Film Reds

By DAVID SENTNER

N. Y. Journal-American Washington Bureau.
WASHINGTON, July 10.—In its determination to get to the bottom of the Communist subversive movement in the motion picture industry, the House Committee on Un-American Activities is using the resources of the FBI and military and naval intelligence units. Rep. Rankin (D-Miss.), acting chairman of the committee, revealed before the House today.

In the preliminary investigation of the "hotbed" of Communism on the West Coast, Rankin asserted, evidence already was in the hands of the committee of Communist schools being conducted in Hollywood for the teaching of motion picture script writers in the art of dubbing in the Red "party line" through dialogue or dramatic "business."

Appeals are coming in "from the best people in California" to expose the transfer of Communist headquarters and activities to the Pacific Coast, Rankin added.

"Some of the leading motion picture producers in California are very much disturbed," he said, "because they are having to take responsibility for some of the loathsome, filthy, insinuating un-American undercurrents that are running through various pictures sent throughout the country to be shown to the children of this nation."

"They have Communist schools for the purpose of indoctrinating or teaching the script writers to write those insidious subversive lines into the scripts that go into the picture shows that have become a part of the life of almost every child in America."

file

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Coffey
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Carson
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease
- Miss Gandy

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INDEXED
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N. Y. JOURNAL AMERICAN

DATED 7/10/45
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REDS DECLARED PUTTING PARTY LINES IN FILMS

Rankin Says Schools Set Up
for Writers; FBI Aids Probe

By David Sentner
Los Angeles Examiner Washington Bureau
WASHINGTON, July 9.—

In its determination to get to the bottom of the Communist subversive movement in the motion picture industry, the House committee on un-American activities is using the resources of the Federal Bureau of Investigation and military and naval intelligence units, Representative Rankin (Democrat) Mississippi, acting chairman of the committee, revealed before the House today.

In the preliminary investigation of the "hothed" of Communism on the West Coast, Rankin asserted evidence already was in the hands of the committee of Communist schools being conducted in Hollywood for the teaching of motion picture script writers in the art of dubbing in the Red "party line" through dialogue or dramatic "business."

Appeals are coming in "from the best people in California" to expose the transfer of Communist headquarters and activities to the Pacific Coast, Rankin added.

LEADERS APPEAL—

"Some of the leading motion picture producers in California are very much disturbed," he said, "because they are having to take responsibility for some of the loathsome, filthy, insinuating un-American undercurrents that are running through various pictures sent through."

(Continued on Page 7, Column 5)

Rankin Bares Reds' Schools

(Continued From Page One)

out the country to be shown to the children of this nation.

"They have Communist schools for the purpose of indoctrinating or teaching the script writers to write these insidious subversive lines into the scripts that go into the picture shows that have become a part of the life of almost every child in America."

Rankin declared that an intensive "smear" campaign, traditional technique of the Red groups, had been turned on the committee since the probe of Communist intrigue in Hollywood have been scheduled.

ASSAIL CRITICS—

"The 'smear band,' including the Communist Daily Worker and left-wing elements in the press, and on the radio, have been misrepresenting the committee on un-American activities," he said.

"They would have you believe that this committee is getting ready to take a joy ride to California. That is not true. Our resolution providing for investigation of un-American activities in California is being carried out."

"It is not a 'witch hunt.' We are not trying to hound legitimate producers. We are not trying to hound legitimate writers, but we are out to expose those elements that are insidiously trying to spread subversive propaganda, poisoning the minds of your children, distort the history of our country and discredit Christianity."

"The members of our committee are not going to California to hold hearings. It is our intention to gather the information—and we are gathering it very rapidly—and then bring witnesses to Washington, where we will hold hearings."

- Mr. Tolson.....
- Mr. E. A. Tamm.....
- Mr. Clegg.....
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ASSERTS FBI AIDS RED PROBE IN HOLLYWOOD

Rankin Asserts Other U.S. Agencies Helping

BY WILLARD EDWARDS

[Chicago Tribune Press Service]

Washington, D. C., July 9.—Acting Chairman Rankin [D., Miss.] of the committee on un-American activities, told the house today that the federal bureau of investigation, military and naval intelligence units and other government agencies were cooperating with committee investigators in an inquiry into subversive propaganda in the Hollywood film colony.

The committee, under the chairmanship of former Rep. Dies [D., Tex.], was refused the aid of government investigators by the late President Roosevelt. Rankin's disclosure apparently signaled a change in policy under the Truman administration.

Several leading motion picture producers are also lending their aid, Rankin said, because they are very much disturbed by having to take the responsibility for loathsome, filthy, un-American undercurrents that are running thru various motion pictures.

Uncover Communist School

Rankin said investigators already have uncovered a school run by Communists for the express purpose of indoctrinating motion picture script writers and teaching them how to write subversive lines into the lines spoken by actors and actresses. He declared the purpose is plain—the glorification of sovietism.

"We are going to the very bottom of this dangerous situation in Hollywood," Rankin said. "All attempts of such persons as Walter Winchell and Drew Pearson [two syndicated columnists and radio commentators] to smear this investigation as a 'witch hunt' cannot stop us."

Poison Minds of Children

"The smear bund would have you believe that this committee is getting ready to take a joy ride to California. That is not true. We are gathering information in Hollywood not only thru our own investigators but thru other governmental and state agencies in that area. The FBI and military and naval intelligence are helping us."

"We are not trying to hound legitimate producers or writers but we are out to expose those elements that are insidiously trying to spread subversive propaganda, poison the minds of the millions of children who attend the movies, distort the history of our country and discredit christianity."

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Mr. Pennington	
Mr. Quinn Tamm	
Mr. Nease	
Miss Gandy	

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W. L. Rosten

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5/20/91 Special

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Communist Exploitation of Motion Picture Industry

Probers Leave at Once to View Filmdom's 'Reds'

By United Press

The House Un-American Activities Committee laid plans today for its investigation of Hollywood and its allegedly gigantic, super-colossal, sensational plot to overthrow the Government.

The committee decided Saturday to look in on the Pacific Coast and Hollywood in particular. To Acting Chairman John E. Rankin (D. Miss.) it was what he'd been waiting for.

"The information we get," he said "is that this is the greatest hotbed of subversive activities in the United States. According to reports, one of the most dangerous plots ever instigated for the overthrow of this Government had its headquarters in Hollywood."

WHO, WHAT, WHEN?

Rankin said the Hollywood situation has festered for quite some time, but has become intensified recently. The committee has received so much mail about it, he said, that it simply had to do something.

Committee investigators will leave for the Coast "at once."

Other committee members, however, saw an air of mystery. One said that the whole thing was Rankin's idea and that the who, what, when and where of the alleged plot was unknown to him.

A committee spokesman said, however, that it involved "everybody—actors, big stars, producers, other movie people and even some airplane factory workers." He declared "some of these big stars will probably enter into it before we're thru."

MAY RESIGN

Six committee members were present at the meeting which voted to begin the investigation. Chairman Edward J. Hart (D. N. J.) who is out of town, was among the absentees. Just how he'd react to the committee's move was unknown, but some members said he probably wouldn't like it.

These members said that Hart was



Rep. Rankin

Rep. Hart

thinking seriously of resigning and that the Hollywood probe might help him make up his mind.

And if Hart doesn't like the idea of the Hollywood investigation, other committee members said, it's just too bad. More than sufficient members voted to hold the probe, they said, so it doesn't look as tho Hart can do much about it.

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Coffey
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Mohr
- Mr. Carson
- Mr. Harbo
- Mr. Hendon
- Mr. Mumford
- Mr. Jones
- Mr. Quinn Tamm
- Mr. Nease
- Miss Gandy

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87 AUG 10 1945

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AUG 2 1945

WASHINGTON NEWS
Page

36 AUG 14 1945

5/20/91 SPIC/CLW

Hart to Probe Film Plot Against U. S.

City Is Reportedly Called Hotbed of Subversive Activity

By the United Press

The House Un-American Activities Committee voted yesterday to investigate "subversive activities" in Hollywood and to determine whether film stars and producers were involved in a plot to overthrow the Government.

Acting Chairman John E. Rankin (D., Miss.) revealed the committee's decision in a statement that said information received by the committee indicated Hollywood was "the greatest hotbed of subversive activities in the United States."

"According to reports, one of the most dangerous plots ever instigated for the overthrow of this Government had its headquarters in Hollywood, Calif.," Rankin said.

A committee spokesman said the alleged plot involved "everybody—actors, producers, big stars, other movie people and even airplane factory workers."

The spokesman said investigators would give particular attention to a summer school that taught "communist front propaganda."

Rankin's statement said committee investigators were being sent to Hollywood immediately.

Rankin said the plot involved the entire Pacific Coast but centered in Hollywood.

Rankin presided at yesterday's session in the absence of Chairman Edward J. Hart (D., N. J.). A committee member said the investigation was proposed by Rankin.

Representative J. W. Robinson (D., Utah), one of three members who were absent, complained that he thought the action was out of order. He said the session had been called to hear radio transcriptions in connection with the committee investigation of the New York Office of Price Administration. Any other action, Robinson said, would be outside the purpose of the meeting.

Hollywood Quiet On Washington Charge

Hollywood, June 30 (AP)—Hollywood, which usually is very articulate, wasn't talking about the charge in Washington that it is harboring a hotbed of subversive activities.

No organization or individual wanted to comment.

A spokesman for one organization put it this way: "We can't say anything about this charge because whatever we say might be construed as 'putting on the shoe that fits'."

"If there are any facts to back the rumors, the movie industry wants them," said a cautious spokesman for the Motion Picture Producers' Association. Beyond that the industry, officially, had nothing to say.

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Miss Gandy _____

INDEXED

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100-138754-A
NOT RECORDED
87 JUL 9 1945

100-138754

212
52 JUL 14 1945

WASHINGTON POST
Page 8-11

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Coffey _____
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Hollywood Is Silent On Subversive Charge

HOLLYWOOD, June 30 (AP).—Hollywood, which usually is very articulate, wasn't talking about the charge in Washington that it is harboring a hothead of subversive activities.

No organization or individual wanted to comment.

A spokesman for one organization put it this way: "We can't say anything about this charge because whatever we say might be construed as putting on the shoe that fits."

A producer, who declined the use of his name, said, "The notion that there are more Communists or subversive individuals here than in any other American city of like size is nonsense."

"If there are any facts to back the rumors, the movie industry wants them," said a cautious spokesman for the Motion Picture Producers Association.

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JUL 1 1945

WASHINGTON, D.C.

'Big Names' Involved In Hollywood Plot, Rankin Declares

By the Associated Press.

The House Committee on Un-American Activities focused the spotlight of its investigation of subversive activities on Hollywood last night.

Its action was announced by Acting Chairman Rankin, who said it was based on reports that "one of the most dangerous plots ever instigated for the overthrow of this Government has its headquarters in Hollywood."

Who is in the plot or what is involved, Mr. Rankin refused to say, but he indicated that before the investigation is finished some "big names" in moviedom will enter into the inquiry.

Mr. Rankin said the committee will send investigators to the Hollywood area immediately. In fact, he hinted, they may be there already.

Aided by Best People

"The information we get," he said in his statement, "is that this is the greatest hotbed of subversive activities in the United States."

"We're on the trail of the tarantula now and we're going to follow through," he added orally. "The best people in California are helping us."

The situation, he declared, "has been festering for some time."

The committee's action was taken in the absence of Chairman Hart, with whom Mr. Rankin has differed frequently in the past.

The Mississippian and Mr. Hart recently disagreed over the propriety of investigating radio programs of the New York regional OPA office while OPA legislation was pending in the House.

Over Mr. Hart's objections, public hearings were started week before last in the OPA inquiry and were to have been resumed yesterday, had not the House held an early session.

Hear Transcriptions

Subsequently it was learned that six of the nine committee members attended yesterday's meeting.

"We met to hear some transcriptions in the OPA case," one of them said later. "Mr. Rankin offered a motion to send investigators to Hollywood. We don't know what information he has but the motion was agreed to on the theory that we ought to find out whether our acting chairman is having nightmares or whether there really is something that ought to be investigated."

"This is a big thing," a committee spokesman declared. "We are going to get to the bottom of it regardless of whom it hurts."

The entire force of committee investigators may be assigned to the West Coast for the inquiry.

Both actors and producers as well as others, the committee spokesman said, are involved.

"It involves propaganda, both clever and childish, in movies," he added.

Mr. Tolson _____
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Communist Infiltration into Motion Picture Industry

Top Film Men Welcome Red Inquiry in Industry

Hollywood's spotlight figures yesterday welcomed news from Washington of the House Un-American Activities Committee's plan to investigate reported Communist activities in the film capital.

Prompt response came from Sam Wood, founder and past president of the Motion Picture Alliance for the Preservation of American Ideals, and one of Hollywood's foremost directors.

"I trust that Representative John E. Rankin, acting chairman of the House committee, and his investigators won't meet with the obstructive efforts of the subversive minority in our industry who tried to break down and ridicule the efforts of the Dies committee investigation here five years ago," Wood said.

"There is much for the committee to learn and a great deal that should be made public. As I previously stated, the activities of subversive groups here are not confined to the so-called under-privileged minority."

"We'll welcome any investigation that the House Un-American activities committee proposes to make concerning subversive groups here," a spokesman for the Motion Picture Producers Association said. "If there are facts to back the rumors, the movie industry wants to know."

The announcement by Representative Rankin followed close upon the heels of an exclusive story published in the Examiner on June 10, revealing plans by the national Communist organization to transfer the party's activities from New York to Hollywood.

The Examiner story, which exposed a meeting held at the Screen Cartoonists Guild's auditorium in honor of New Masses editors, quoted Ruth McKinney, a correspondent for the weekly, as having stated:

"Communism has outgrown New York as its headquarters. Henceforth our activities will evolve in Hollywood, where the prestige, influence and support of our comrades in the film industry will strengthen

our ranks and carry our fight to people from every walk of life."

Mrs. Edwin Selvin, newly elected president of the Americanism Defense League, added:

"Communism has been flaunting itself in Hollywood for years. It is time such an investigation was begun. I only hope that the investigation will not stop short of full disclosure of all those guilty of participating in any such activities. We believe such disclosures will include some, at least, of the screen stars. Good Americans will want to know who these people are."

Representative Rankin's proposed investigation of Hollywood will be the second of its kind. In 1940 Martin Dies, former chairman of the committee which bore his name, conducted hearings here at which several Hollywood stars denied contributing to the Communist Party or being active in its affairs.

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INDEXED

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87 JUL 31 1945

ALL INFORMATION CONTAINED
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DATE 5/20/83 BY SP5CJW

57 AUG 3 1945

FILE

Film Front

Time Magazine Film Critic Has Weird Anti-Soviet Brainstorm

By David Platt

To show you to what depths of insanity anti-Soviet feeling can go, I give you the film critic of Time Magazine who sees a "Stalinist plot" in the "extraordinarily full, frank" confessions of the accused Germans as recorded in the Kharkov war criminal trial film, *We Accuse*.

He writes: "They are even more gratifying to a Western mind than the equally glib confessions of the Russians accused some years ago in the Moscow purge trials. Moments as strange as this, in which the proceedings are questionable, make the flesh crawl." He then quotes the Trotskyite Arthur Koestler as saying "that those particular Germans committed these particular crimes was proved by no other evidence than their own confessions."

DISEASED THINKING

This is a brand new brain-twister by the psychopathic haters of the Soviet Union. Note that they are mystified not by the "flesh-crawling" horrors committed by the Nazis at Kharkov but only by the "strange" proceedings in a Soviet court.

Like comic-strip artists Benjamin de Casseres, Buck Rogers and Min-drake the Magician they detected something "mysteriously oriental" and sinister in the "extraordinarily full and frank" confessions of the Russian Fifth Columnists, and now they suggest that similar "Asiatic" influence are responsible for the "equally glib" confessions of Nazi war criminals. Putting two and two together their sick minds see in this eagerness to confess a "strange" similarity between Russians and Germans.

Naturally, it would never occur

to them that the Nazis and Trotskyites confessed frankly but not too fully, because they were guilty and were caught with the goods and hoped to get off with light sentences by putting the finger on higher-ups. This simple truth the anti-Sovieters refuse to entertain for a single moment.

It will be interesting to see how they explain the proceedings in Anglo-American courts when the Nazis in Western Germany start jumping over one another in their eagerness to give "extraordinarily full and frank" confessions of heinous deeds at Brest, Buchenwald, etc.



Communist Infiltration of Motion Picture Industry.

W. J. Brown
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213
76 JUN 20 1945

FILE

Plaque

Your Film Guide

● **Battle of Italy.** John Huston's three-reel film on Italy is one of the finest documents of infantry warfare in existence.

● **Betrayal From the East.** Five and-dime variety of oily Japanese spies and the rugged American who is basically honest and patriotic.

● **Billy Rose's Diamond Horse shoe.** You'll be sorry.

● **Brighton Strangler.** Better than average "B" shocker about a shell-shocked actor who involuntarily acts out in real life the part he played in a detective thriller.

● **Colonel Blimp.** Technicolor whitewash of "Dear Old Boy". From the Boer War to the present, this popular British symbol of monumental stupidity in political affairs is pictured as an adorable fellow who just oozes sweetness and charm. A Michael Powell-Emeric Pressburger Production.

● **Corn Is Green.** An excellent film about an attempt to raise the educational level of a backward Welsh mining community in the 1880s.

● **Counter Attack.** An honest contribution to American-Soviet friendship, ably written by John Howard Lawson and directed by Zoltan Korda.

● **Dillinger.** A quickie made so fast, paint can be seen drying on the set in one scene.

● **Enchanted Cottage.** Sir Arthur Wing Pinero's ancient play brought up to date. Belabored with atmosphere and mysticism.

● **Escape in the Desert.** Petrified forest with Nazis instead of gangsters. Not much difference.

● **It's a Pleasure.** The skating scenes with Sonja Henie are a pleasure if you like that sort of thing.

● **Medal for Benny.** A fine, human, democratic film about a community of Paisanos (part Spanish, part Indian) in lower California, on a story by John Steinbeck and Jack Wagner.

● **Picture of Dorian Gray.** A pretentious film that misses the real meaning of the Oscar Wilde story by a wide margin.

● **Roughly Speaking.** Entertaining but superficial story of a charming family that smiled through one disaster after another.

● **Royal Scandal.** Stork Club version of Catherine the Great. Save your money. Buy a bond.

● **Salty O'Rourke.** Average race-track yarn with a "Dead End" kid giving an interesting lesson in the English language.

● **The Ural Front.** A significant film of the little known side of the USSR.

● **The Way Ahead.** A realistic British war film by Eric Ambler, author of *Coffin for Dimitrios*.

● **Thunderhead, Son of Flicka.** Pleasant horse story with lots of scenery in technicolor. Suitable for children of all ages.

● **Tomorrow the World.** Outstanding anti-fascist film despite a weak conclusion. Skippy Homely is terrific.

● **Tonight and Every Night.** Backstage musical with an English war background. Just fair.

● **A Tree Grows in Brooklyn.** Recommended for Peggy Ann Garner's poignant performance.

● **Valley of Decision.** Steel mill setting for an implausible love affair between Greer Garson and Gregory Peck.

● **We Accuse.** Powerful document based on the Kharkov War Crimes Trial.

● **Without Love.** Thanks to Donald Ogden Stewart love comes humorously to Kathryn Hepburn and Spencer Tracy.

● **The Three Caballeros.** Nothing much. Will be remembered for one perfect little short story at the beginning about Pablo, a cold-blooded Penguin who dreams of a golden tropic isle.

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 Mr. Nease.....
 Miss Gandy.....

Forced Political Levies 'Tyranny,' Says DeMille

Forced political assessments, the compelling of a working man to contribute to a campaign fund or be deprived of his right to earn a living, had today been branded as "tyranny" and "totalitarianism" by Cecil B. DeMille, the radio and screen producer.

DeMille, who was barred from the air by the American Federation of Radio Artists because he refused to pay a \$1 assessment for political purposes, bitterly denounced Communist factions in American unions when he spoke last night to the Pasadena Junior College in the Huntington Hotel.

"American Communists," he said, "with their Godless, truthless philosophy of life, are against the America our forefathers fought for and died for. They are against the established freedoms. They pose behind a dozen fronts. They have endeavored to infiltrate practically every strata of life."

After blaming the "closed shop" as a means of making political assessments compulsory, DeMille charged that such a setup "is not democracy; it is dictatorship."

"I want to make it plain," he said, "that I am not identifying unionism with Communism. I am trying to prevent that very thing. It is the Communists in labor unions who are trying to do that."

"It is time for responsible leaders of union labor to show their courage and get rid of the racketeers and parasites who are eating their way into the labor movement and who will swallow it whole if they can. It is time for labor leaders to clean house. If they cannot, the American people will do it for them."

DeMille asserted "it is time for us to consider whether the constitution of a union takes precedence over the Constitution of the United States."

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 LOS ANGELES HERALD-EXPRESS

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 Communist Infiltration of Motion Picture Industry

DeMille

JUN 18 1945

— Film Front —

Frank Sinatra's Film On Racial Intolerance

(A feature-length movie to promote religious and racial tolerance, titled *The House I Live In*, is being made independently on non-profit basis at RKO Radio Studios. In the following article Mildred Fleming, Hollywood correspondent of the Daily People's World tells how the film was born.—D.P.)

By MILDRED FLEMING

HOLLYWOOD—The story about how *The House I Live In* came to be made may be a surprise to those who get their ideas of Hollywood parties from the stuff of gossip columns and fan magazines. This

particular party at the house of the well-known director Mervyn Leroy included among the guests the Albert Maltzes, Mrs. Sinatra, her husband Frank, and the producer Frank Ross.

The conversation swung around to an old film of Leroy's called *They Won't Forget* which was made not long after Hitler became Chancellor of Germany and which had quite a lot to say about anti-Semitism. You know Sinatra has been going around the country making talks to high school kids on tolerance, and as the talk went on about Leroy's film, Sinatra said, "If I could only make a film like that—!"

With that everybody got excited about the idea. Frankie's talks have been a huge success—hundreds of kids had listened and thrilled and learned. But where he could reach hundreds in that way the screen would make it possible for thousands, millions, to see and hear him.

Somebody spoke about how there could be a dramatic story. Somebody else pointed out that there should be some songs.

By that time it was midnight—but they had a story conference right then and there. It was really Mrs. Sinatra who was responsible for furnishing the germ of the story. When Earl Robinson's and Lewis Allan's *The House I Live In* was mentioned, Frankie kind of half-talked and half-hummed the words that go "What is a nica to me? It's the house I live in, a plot of earth, the street, . . . The grocer, the butcher, and the people that I meet. The children in the playground and he faces that I see—all races, all eligious—That's America to me!"

Then everybody got more excited over the idea. Out of all the suggestions that were made at Mervyn Leroy's house, Frank Ross wrote a short story-idea that night after he went home. Then Albert Maltz went on with the script.

They shot the picture last week, with Frank Ross producing and if you think it was easy to get enough raw film, you should hear the difficult time they had. RKO, who is going to release the picture, didn't have enough, and they got a little here and there. They had to shoot it in pretty much of a hurry, because there was Sinatra scheduled for an overseas tour.

When I saw Earl Robinson, he was excited about it. (I don't know when I have seen so many people so excited about a picture.) "It's just wonderful!" he said. "My stuff has had best results when there's just a simple presentation like this. When there's an elaborate staging, it doesn't come off so well. It's just a simple human dramatization that Albert Maltz has written, and with Sinatra singing in that simple human way of his! He isn't folk-singer of course—the best way to describe him maybe is that he sings for folks—he sings the way the average guy wishes he could sing, not with vocal tricks, but natural, with a warm expression of how people feel."

Now Frank Ross is hurrying to get the picture ready for release. Everybody has contributed his services and RKO is arranging for as wide distribution as possible—to schools and civic groups—after the commercial distribution in theatres. All the proceeds will be donated to a charitable purpose.

*White House
Black List*

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